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MobileBeat

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THAT CERTAIN SOMETHING

Do You Have It?

How to Be Magnetic

The Power of Reputation

Entertainment Motivation

Playing Well with Peers



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Building Your Team

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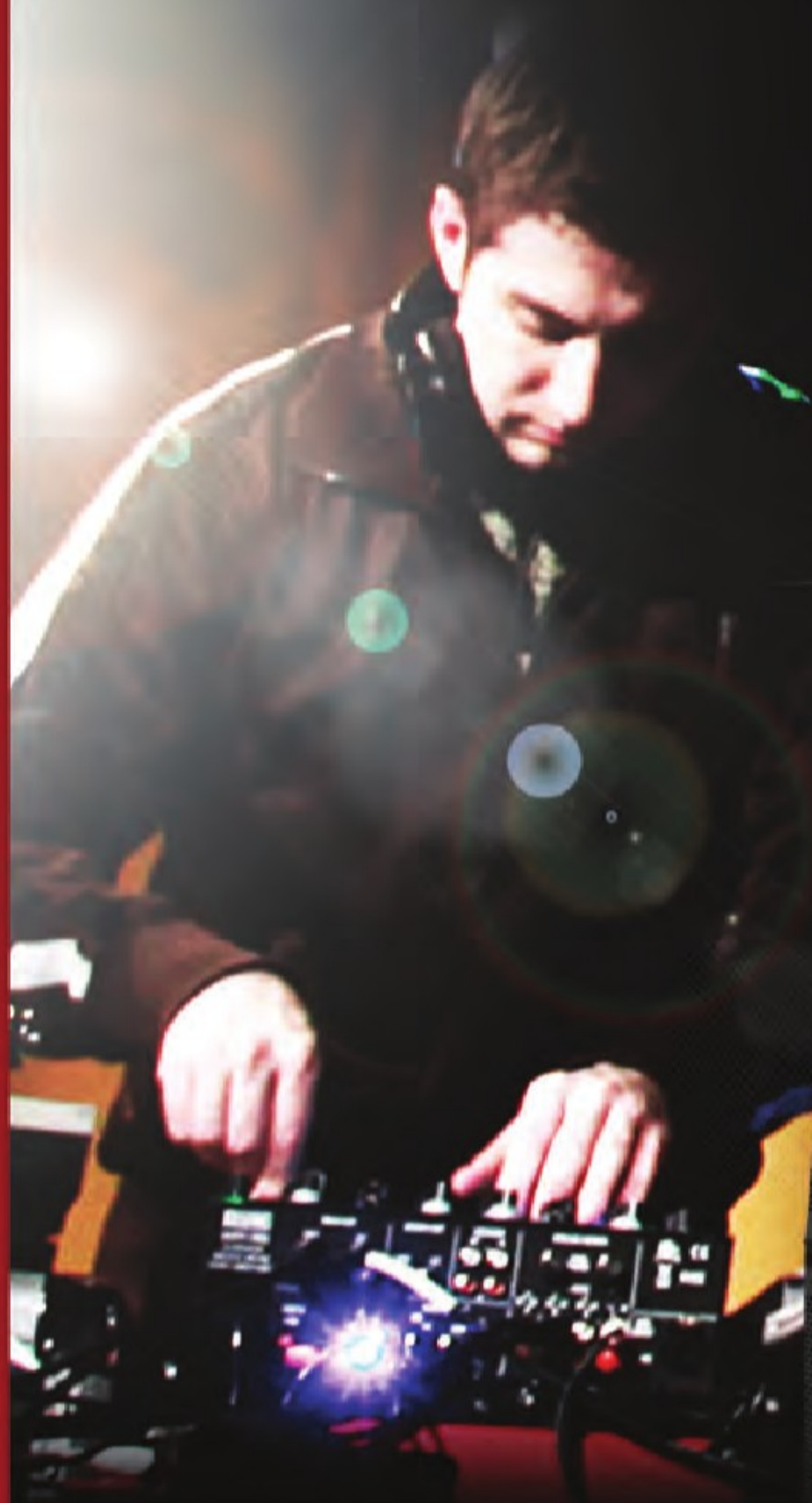
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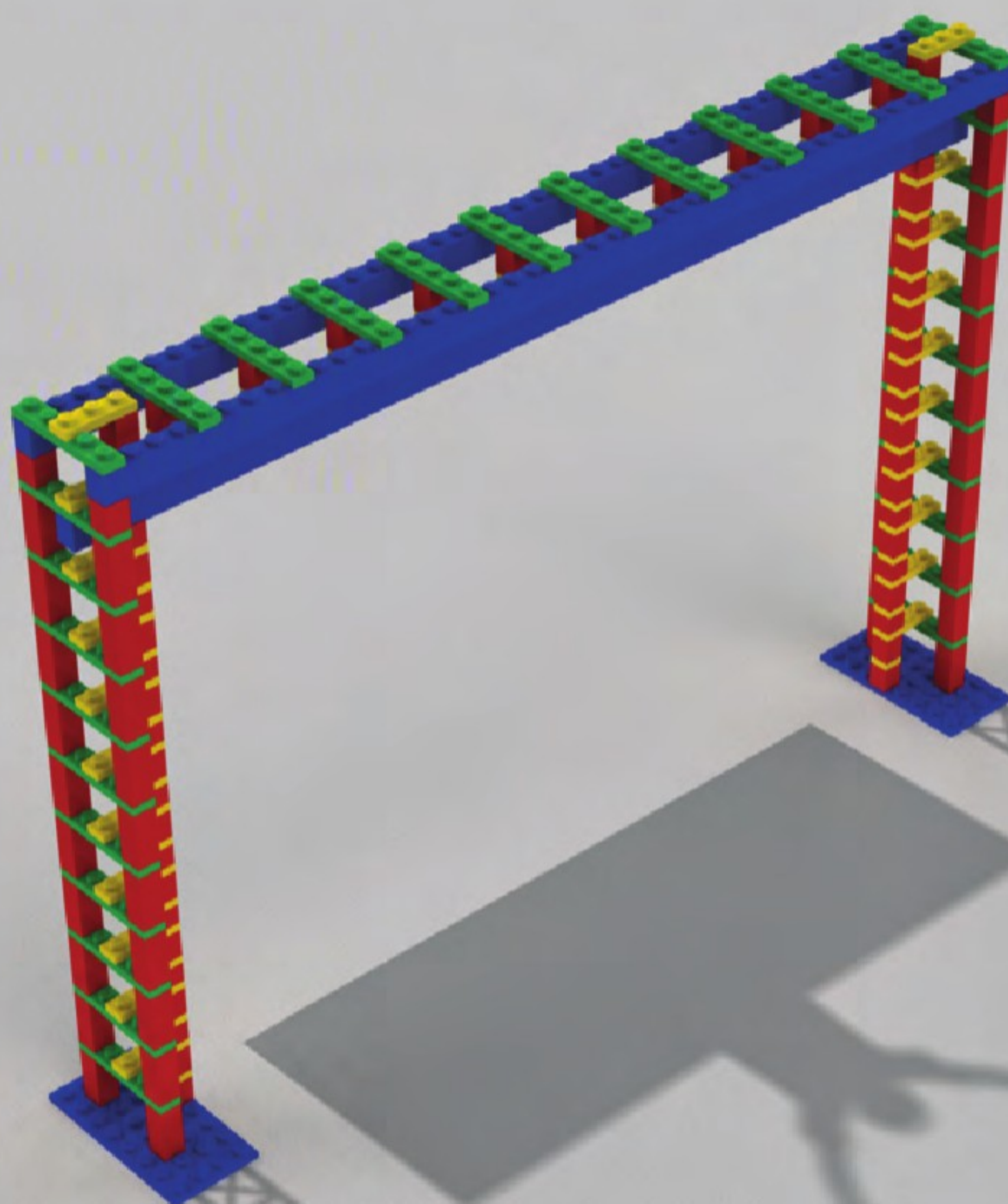


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Easy then. Easy now.



Many times, our plans for the content we'll be bringing you in a particular issue have to be fluid, to accommodate our need to include as many ads as possible (to pay the bills) and the occasional tardy writer. (Creative people not hitting deadlines? Amazing!) We also try stay open to any really interesting ideas that might materialize while the issue is in process.

Every now and then, though, a whole issue theme goes out the window, for whatever reason. With apologies to those ad buyers who read our editorial calendar as if it is carved in stone, we sometimes have to take what comes our way; give me cabbage, I'll make cole slaw; give me lemons, I'll make lemonade. (Hmm, must be close to lunch time.)

This is all just to say that the issue in your hands (or on your screen) is just such an issue. Yet, while this might initially seem like a negative, it turns out that in this case it's really a very cool thing.

Thus the mysterious theme, "That Certain Something." I realized as I looked over the final combination of great articles I had to put together into a coherent publication, that one key thread connecting many of the pieces is that there are aspects of the DJ business, which are hard to define or explain but are very real and important nonetheless.

Stu Chisholm hits on one of these: the power of a positive reputation—how clients and audiences can already be on your

side, before you spin a single track, or say a single word. And Rob Johnson contents in his Midweek Money column that an entertainer can actually learn how to be more charismatic by taking a real interest in people. Apparently, there's a difference between being a legend in your own mind and being someone people are sincerely attracted to. Go figure.

Publisher Ryan Burger adds to this concept with some simple but sage advice for the newbie MC on working the mic. Again, it's about directing attention toward the real stars of the show—your clients and their honored guests.

Don't worry, along with this "personal development"-type material, we also bring you, of course, a full load of great performance, music and business info, plus a bunch of reviews of interesting products. Practical, solid stuff you can use, along with the harder-to-grasp ideas. It's all part of the DJ universe.

By the way...Don't miss our ongoing "reality show" in which we outfit some fortunate DJs with new gear to help them reach new levels of success. Turn to page 22 for details!

And one final plug...Our preparations for next February's Mobile Beat DJ Show in Las Vegas—MBLV18—are kicking into higher gear, and as things rev up, show producer Mike Buonaccorso (Whose mobile DJ history book is review by Mark Ferrell on page 43, BTW) has announced a major addition to the show's already full slate. Turn to page 15 if you can't wait to find out, mi amigo...

- Dan Walsh, Editor-in-Chief

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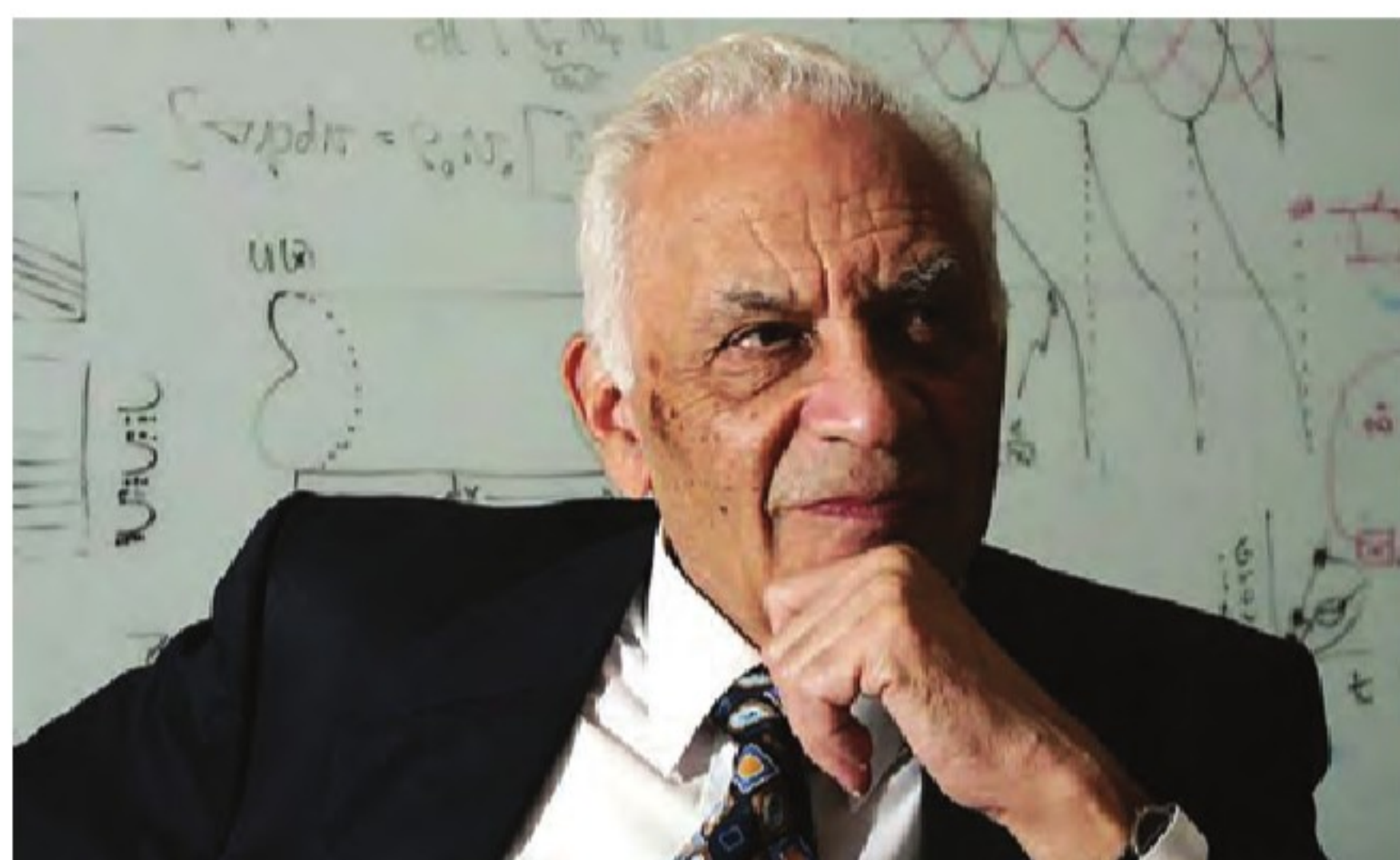


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Audio World Says Goodbye to Dr. Bose

Amr G. Bose, founder and chairman of the audio technology company Bose Corp. died on July 12 at his home in Wayland, Mass at the age of 83. He was the founder of the company best known for its noise-canceling headphones and popular tabletop radios. Bose' death was announced by the Massachusetts Institute of Technology where Dr. Bose began his acoustics research that the company built off of and where he was a faculty member for more than 40 years, according to The Washington Post. DJs



also know the Bose name for the innovative cylindrical speaker systems the company introduced for mobile sound reinforcement, which combine high-quality sound and distinctive styling.

Bose, by all accounts, was a man obsessed with sound quality. As the story goes, in the early 1950s he was appalled by the poor sound quality of an high-end record player. He became devoted to improving loudspeakers and to the study of acoustics. It was this passion and determination that eventually lead him and his company to the top-tier in the realm of speakers and headphones.

"It is impossible to put into words what Dr. Bose meant to each of us, and to Bose," said Bose President Bob Maresca in a statement announcing Dr. Bose's death on the company website. "He was more than our chairman. He was our teacher--always encouraging us, always believing we could do great things, and that anything was possible...We are as committed to this as he was to us. His vision is our history and our future, and Bose Corp. will forever be his company."

Dr. Bose also leaves behind an impressive legacy with the Massachusetts Institute of Technology, where he taught, and as a leading member of both the National Academy of Engineering and the American Academy of Arts and Sciences. He was inducted into the National Inventors Hall of Fame in 2008.

IT'S HOT

FIND OUT ABOUT THE FRESHEST DJ PRODUCTS AT WWW.MOBILEBEAT.COM

Pioneer DJ Debuts Speakers, Big and Small

Pioneer DJ has introduced new professional audio **speakers**, the **GS-WAVE** and **XY Series**, designed for commercial, nightclub, restaurant, bar and lounge applications. The stackable GS-WAVE series speaker system utilizes a subwoofer enclosure with dual 18-inch subwoofers, dual 15-inch back-loaded bass enclosure, twin acoustic lens and horn-loaded compression drivers, and an omni-directional super tweeter pod (four super tweeter bullets installed in a small square enclosure for reproducing ultra-high frequencies above 5 kHz.) to deliver massive and extremely powerful sound with exceptional detail into large or extra-large

club-type room environments. As a separate or complementary offering to the GS-WAVE system, Pioneer offers the XY series designed for smaller venues such as lounges and bars, composed of an 18-inch subwoofer, quasi-band-pass enclosure with two 15-inch subwoofers, and two full-range speakers with a choice of 12-inch woofer and 1.4-inch compression driver or 8-inch woofer with 1-inch compression driver.



S-DJ80X

Also unveiled was a new **S-DJ X Series of active DJ speakers** designed for great audio feedback while practicing DJing skills or recording mixes and drops in a home studio. Four models are offered—S-DJ80X, S-DJ60X, S-DJ50X and S-DJ50X-W (white)—featuring excellent overall sound quality and reliability, punchy bass response, three types of inputs, and built-in equalization, useful for DJs who want to achieve the highest accuracy in sound reproduction.

For more info on all these new speakers, check out the Pioneer DJ site.

www.pioneerdjusa.com

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- Frequency shaping controls, high-pass filter
- Vega Bass boost
- Built-in mixer with multiple I/O connections for easy set-up
- Adjustable pole mount and threaded hang points support permanent and portable use
- Use it alone, in pairs, as a floor monitor or with the P1800XS

For more information go to www.cerwinvega.com.

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Big M Unleashes Powerful New Mobile Audio Weapons

Mackie has revealed an extension to its popular SRM powered loudspeaker line, by introducing three 1600W models featuring professional-grade all-wood designs and a host of powerful,



but simple tools perfect for modern applications. There are two high-output full-range models: the 12" **SRM550** and 15" SRM650, plus the hard-hitting SRM1850 18" powered subwoofer.

The huge system power of these speakers is paired with custom transducers within professional-grade, internally-braced all-wood cabinets. They also feature Mackie High Definition Audio Processing™, including patented acoustic correction DSP for the ultimate in high-definition sound, plus system

optimization tools like application-specific speaker modes and an amazingly accurate feedback destroyer. An integrated 2-channel mixer with Mackie Wide-Z™ inputs can handle any signal with ease. With two powerful full-range boxes and a chest-pounding subwoofer, SRM loudspeakers deliver the output, amazing sound and proven durability demanded of modern PA system. For complete specs, go to the Mackie website.

www.mackie.com

Get In the Mix for Less than a C-Note

Whether you're an aspiring DJ, a music enthusiast, or just a techno geek who wants to get into the gadgetry and art of mixing music, the new ultra-lightweight 2-channel **ELMC-1 MIDI Controller** from **American Audio** is a great place to start. At around \$100



Martin Re-Targets DJs

Now part of the Harman group of companies, **Martin** returns to the mobile DJ market in force with its new RUSH range of affordable effect lighting, which includes profile, wash, beam, strobe and pin spot luminaires. New models include:

RUSH MH 1 Profile: A super-bright LED profile moving head with efficient optics that punches out a variety of effects and colors from two gobo wheels and two color wheels. For added versatility and effect, it also houses an electronic dimmer and strobe, iris and 3-facet prism.

RUSH MH 2 Wash: A compact, powerful, agile LED wash light moving head, featuring RGBW color mixing and a 20 degree fixed beam angle. Unique wash beam effects are possible via electronic dimming and strobe.

RUSH MH 3 Beam: A powerful beam moving head that blasts an intense and narrow long-throw beam for spectacular mid-air looks and effects. It houses a fixed gobo wheel and color wheel with a dimmer and strobe, frost, zoom, 8-facet prism and focus.

RUSH Strobe 1 5x5: This white strobe/blinder is a 5 x 5 LED matrix panel with individually-controllable LEDs, using multiple DMX options or sound activation. It includes preprogrammed effects and letter/number macros for easy messaging.

RUSH PAR 1 RGBW: A bright LED PAR Can with premixed RGBW color mixing and 20 degree fixed beam angle.

RUSH Pin 1 CW: A bright white-LED pin spot that comes with two beam options for greater flexibility of coverage.



www.martin.com

(MAP), it's very affordable. It's also very easy to use—just hook it up via USB to your computer as the audio source, and the ELMC-1 provides all of the basic features that will get you "in the mix" right away.

ELMC-1 comes bundled with Virtual DJ LE, the popular digital DJ software that is user-friendly and self-explanatory. All of the functions on the ELMC-1's faceplate itself are clearly marked and laid out intuitively, putting a whole range of effects at your fingertips. Two large jog wheels give you a pre mixing feel. Buttons on each side of the 2-channel unit provide instant access to Play, Cue, Sync and Auto Loop commands. It's also simple to add FX and sound samples to your tracks with the unit's easy-to-use FX/Sampler select and activation encoder. Other features include pitch bend, 3-band EQ and 1 master and 2 separate gain controls for volume. Plus, with a large browse dial with Load A and B buttons, you can quickly scroll through tracks to find what you're looking for. The most lightweight, compact MIDI controller that American Audio has introduced to date, the ELMC-1 weighs just 3 lbs. and measures 14.25" x 7.25" x 2.75".

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<http://stantondj.com/stanton-controllers-systems/scs4dj.html>

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Do You Appreciate Your Peers?

WATCHING EACH OTHERS' BACKS ONLY HELPS EVERYTHING RUN MORE SMOOTHLY

By Paul Kida, The DJ Coach

“Your peers.” When you hear those words spoken, you naturally think of other DJs or those who work alongside you in some other career. Today, however, we will be discussing our peers in a larger context: that of the wedding industry as a whole. These people include all those we may come into personal contact with, as we fulfill our duties as wedding mobile DJs—people like venue managers, caterers, wedding consultants/coordinators, bakers, photographers, videographers, florists, hair and makeup experts, travel agents, limousine drivers—just to name a few. The questions we should all ask ourselves are, “Do I truly appreciate the work that each of these vendors do?” and “Do I understand that each vendor has an integral part in making the wedding couple’s day truly special?”

For starters, we must remember that the bride and groom carefully (we hope!) choose their vendors, picking the ones that are in line with their own vision and dreams for a perfect day. All of these vendors should have the same mindset that they are working for the total success of the bride and groom’s event, and not just be there for the paycheck! That being said, each vendor must work hard at providing the best service that they can, just as we do as disc jockeys. As we sometimes encounter difficulties along the way to a perfect event that need to be addressed, so do our wedding peers. Let’s take a look at other vendors and some of the things that they go through, and you’ll see that our appreciation for what they do should not go unnoticed.

As disc jockeys, we often take for granted the amount of work that other vendors go through. Take for example, caterers. We know that their specialty is food, and most of them are very good at it. They typically must calculate the food needed for anywhere from 75 to 400 people. They work on a schedule or timeline to make sure that it’s all ready, at the right temperature, at the right time. But what if the bride is late for the wedding or the photographer takes much longer with the photos than expected? What happens when a server calls in sick at the last minute? They have to adjust and deal with these problems, and do it in such a way as to not disrupt the flow of the reception or upset the bride.

Have you worked closely with a good bridal consultant? The amount of work that a good one puts in is truly incredible! They must coordinate every facet of the wedding day from the makeup to the ceremony, and then every detail of the reception.

They must work with all of the different personalities of each of the vendors to make sure the day runs smoothly without

the bride ever knowing that anything went wrong. Sound easy? Remember that the majority of brides are expecting perfection, which is a really unrealistic expectation considering that you are dealing with anywhere from 20 to 60 different people in one aspect or another. Wedding consultants are expected to take responsibility for anything that goes wrong during the day, from the photographer being late, to the DJ playing the wrong song for the first dance.

I just worked with an excellent wedding consultant last weekend. It was a huge wedding at a beautiful wedding site in the mountains. I asked her to give me some of the biggest problems that she runs into as a consultant. She told me that number one was that the bride always expects perfection; also that other vendors usually just look the other way and do not help when they see a problem; and people that are not experienced in their line of work and/or lack a team mentality. After all, it is the combination of ALL of the vendors that makes a perfect day. She even told me that one DJ had told her right before the reception that it was his very first wedding. (Even if it is your first, don’t tell the consultant that!) Talk about stress!

Just as we as disc jockeys work hard at providing the very best service possible, let’s not forget that the other wedding vendors who are professionals are striving to do the same.

We can liken the wedding day to a luxury cruise ship with its many amenities. Each one has its place in providing the passengers with the ultimate experience. The ocean-going travelers can enjoy sumptuous meals, a relaxing day at the spa, exciting nightlife at a variety of dance clubs, and many other activities. If you take away any of the features that have been advertised, the overall experience will be diminished.

It is the same with each wedding day. Vendors need to be a team that truly works together. Help each other out if needed! I have seen caterers helping out florists, and banquet managers helping out when they simply could have looked the other way. I personally have helped carry a table or two to help out, and they are always totally surprised when I do. After I am set up and ready to go, I always look around to see if anyone needs help. I always feel that having that team mentality and watching each others’ backs only helps everything run smoother. The other vendors are always very appreciative and the day goes much better for everyone involved.

Remember, all parts of the day are important, especially to the bride and groom. Being a “team player” is also a great way to build referrals from other vendors. When you look at it that way, it’s really a WIN-WIN situation for everyone!

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com **MB**



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

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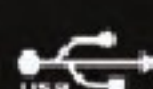
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Mexican Entertainment Maestro

DJ CESAR COSIO CELEBRATES 35 YEARS IN THE BUSINESS

By Mike Buonaccorso

In late May of this year, as a special guest of DJ Cesar Cosio, I headed to Guadalajara, Jalisco, Mexico to attend the 35th Anniversary of Cosio's DJ/event production company, Organizacion Zeppelin.

The theme of the anniversary was to combine three events into one mega-event, with all the groups having access to the music, lighting, and huge outdoor dance floor. Imagine doing an event that was actually THREE events at once, with three totally different clients, and three different celebrations, brought together through the common denominator of a man and his music. Proof indeed that music is the common denominator!



The event took place at Trasloma, an outdoor venue nestled between spectacular views, with an avant-garde design and unique landscaping, located in the heart of Guadalajara.

So what makes a guy maintain such a high level of energy and success for thirty five years in the business? I was there to find out a little more about DJ Cesar Cosio and his secrets to success. Born in Guadalajara, and with a passion for music from an early age, he started his company, Organizacion Zeppelin, in 1978, using a name from one his favorite bands.

The company grew rapidly, catering to at a variety of events: weddings, quinceañeras, corporate, theme parties and public events. The company grew to a staff of 48 doing up to 18 events per day when, a few years ago, Cosio trimmed down to 14 to ensure clients more quality and to pursue other industry activities.

Over the years, those clients have included John Travolta, Oprah Winfrey, Colin Cowie, Giorgio Armani, Seal, Stevie Wonder, Brad Pitt, Sammy Hagar,

Klaus Meine, Phillipa Giordano, Noelia, Pitbull, Juanes, Wisin & Yandel, Steve Aoki, Axwell, and many, many more—in some cases *for* them, in other cases *with* them.

Cosio has traveled globally, working as DJ/producer and/or representing his company at private events in 19 different countries, including India, the UAE, Russia, Spain, Peru, Chile, Canada and Nicaragua. He traveled several times from Guadalajara to Tokyo last year as an official Pioneer DJ Ambassador of Mexico. He has been involved in the Latin Grammys as Award Ceremony DJ, the MTV Dance Music Festival, and The Rolling Stones' Bridges to Babylon tour. He was the official DJ for the Panamerican Games in Brazil and Mexico, and traveled to Chengdu, China to work for Don King at the forty-sixth global conference of the World Boxing



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sociales

Festeja 35 años
Juan Carlos Cosío celebra su aniversario con una exposición en el MAZ.



ORGANIZACION ZEPPELIN

Celebran 35 años en tres dimensiones



Tres tipos de fiestas distintas se realizaron de manera simultánea en el festejo de Zeppelin.

Cosío, quien desde su infancia se dedicó a la música, comenzó a tocar en los años 70, cuando se unió a la banda de rock 'n' roll Los Zeppelins. Desde entonces, ha sido un pilar en la industria musical mexicana.

El evento se celebró en tres dimensiones: una exposición de su carrera, una fiesta privada y una fiesta pública. La exposición, que se realizó en el MAZ, mostró su evolución desde los años 70 hasta el presente.

La fiesta privada, que se celebró en un exclusivo club, fue una celebración íntima para los amigos y familiares de Cosío. La fiesta pública, que se celebró en el Trasloma, fue una celebración abierta a todos.

Zeppelin, fundada por Cosío, es una de las compañías más importantes de la industria musical mexicana. Ha organizado eventos para artistas como John Travolta, Oprah Winfrey, Colin Cowie, Giorgio Armani, Seal, Stevie Wonder, Brad Pitt, Sammy Hagar, Klaus Meine, Phillipa Giordano, Noelia, Pitbull, Juanes, Wisin & Yandel, Steve Aoki, Axwell, y muchos más.

Si deseas ver más imágenes de este evento, sigue la cuenta en Facebook: DJ Cesar Cosio. Zeppelin 35

Reportaje: Rodríguez, Fotografía: Sánchez, Alvarado, Gómez, López, y Villarreal

Council. He also works with the Club Atlas pro soccer team, which currently plays in the Estadio Jalisco, the third largest stadium in Mexico.

His energy level seems to know no bounds. Since 2010 he has hosted Zeppelin On The Air, a local radio show, and in September a TV show, *The Flight of Zeppelin*, will air twice a week on Mexico's nationwide cable provider, TeleCable.

He has plans later this year to release his book: Over 900 pages of the history of his company and fun facts, amazing photos and lots of stories about 35 years of parties. A quick search of YouTube produces scores of video clips from his various projects.

Cosio credits his passion for music

In Search of the Real Mexico

NO HOURS. NO ENGLISH. NO TATTOOS.

Somewhere beyond the images of touristy beaches and resorts, along with the drug filled dangers depicted in border towns, lies the real Mexico. Guadalajara, while the second largest city of Mexico, does not cater to a tourist trade. As a result, very little English is spoken. Thus, it offered an opportunity to see the average, every day life of the people, and a close-up view of the rich culture not usually depicted in the US media, as well as a weekend in the life of a local DJ company. It also offered the unique experience of being a visitor far from home with little or no ability to communicate with the local residents.

They say Las Vegas is the city that never sleeps, but at each event which I observed over three days, several things stood out. The events did not seem to have an end time. Once the dancing started, it never stopped. There were no slow songs, and the dancers seemed to never leave the floor. At the wedding we attended, we wrapped up and left the banquet facility (which was actually a Tequila factory and Hacienda) at 5:30 AM! "Party till dawn" is the way it is. I have no idea how DJ rates are set.



and the satisfaction of sharing it through social events as the motivation to maintain enthusiasm for what he does. He feels that although technology has changed, it has had no effect on the enjoyment he brings to people of all ages for all types of events, whether a simple wedding reception or the construction of a twenty-acre corn maze, complete with special lighting, music and spooky characters.

His advice for new DJs? "Have respect for the music, focus on what you do, and you will in turn get respect for your chosen profession." Seems simple. But DJ Cesar Cosio has a track record that certainly has brought him success.

By the way, Tequila is not only the national drink, but a picturesque town we traveled to (population about 27,000) in the center of the agave farmlands and home to several distilleries. And the secret behind the worm in the bottle? It's only a marketing ploy for a totally different agave product, Mezcal. By law, Mexican tequila is not allowed to have a worm in the bottle.

While putting together this article, the United Nations released a report that Mexico has surpassed the United States as the world's fattest nation, which after my trip, was not hard to believe. It seemed delicious Mexican food was available at every street corner, whether it was a restaurant, market, or roadside stand. While I did see one Starbucks, there was a clear absence of the infiltration of the US chains found in the usual tourist haunts.

On another side note, I made a personal observation: After several days of seeing a lot of people dressed both informally and formally for the events, as well as time on the streets, I didn't notice a single tattoo, on neither a male nor female. Yet, strangely, I had read on the internet that "tattoos are extremely popular in Mexico." and, as you know, everything on the Internet is true.

And oh, by the way, in Mexico real men don't wear tank tops. ¡Viva Guadalajara! **MB**

Spanish-Speaking DJs in the Spotlight

DJ CESAR COSIO TO HEAD UP FIRST EVER "MOBILE BEAT SESIONES Y CONFERENCIAS PARA DJs EN ESPAÑOL"

The Mobile Beat Las Vegas Show in February, 2014 will be added a new component: a track of seminars and sessions for Spanish-speaking attendees. Show Producer Mike



Buonaccorso says this was the result of several conversations with attendees and exhibitors about this rapidly growing market. "We realized a lot of our seminars were not even relevant to the Hispanic/Latino market. And even if their only interest is the exhibit hall, we weren't making the event appealing to this demographic in any way. Through a marketing campaign that will directly target this market, we hope to be able to diversify the attraction to the Las Vegas Show. And Cesar Cosio is an excellent entertainer with the experience to bring this together." For more information or to be a presenter at the Sesiones y Conferencias Para DJs en Español contact Mike at mb@mobile-beat.com. A complete program will be released in a few weeks.

The Fonzie Effect

YOUR REPUTATION PRECEDES YOU...SO MAKE IT COUNT

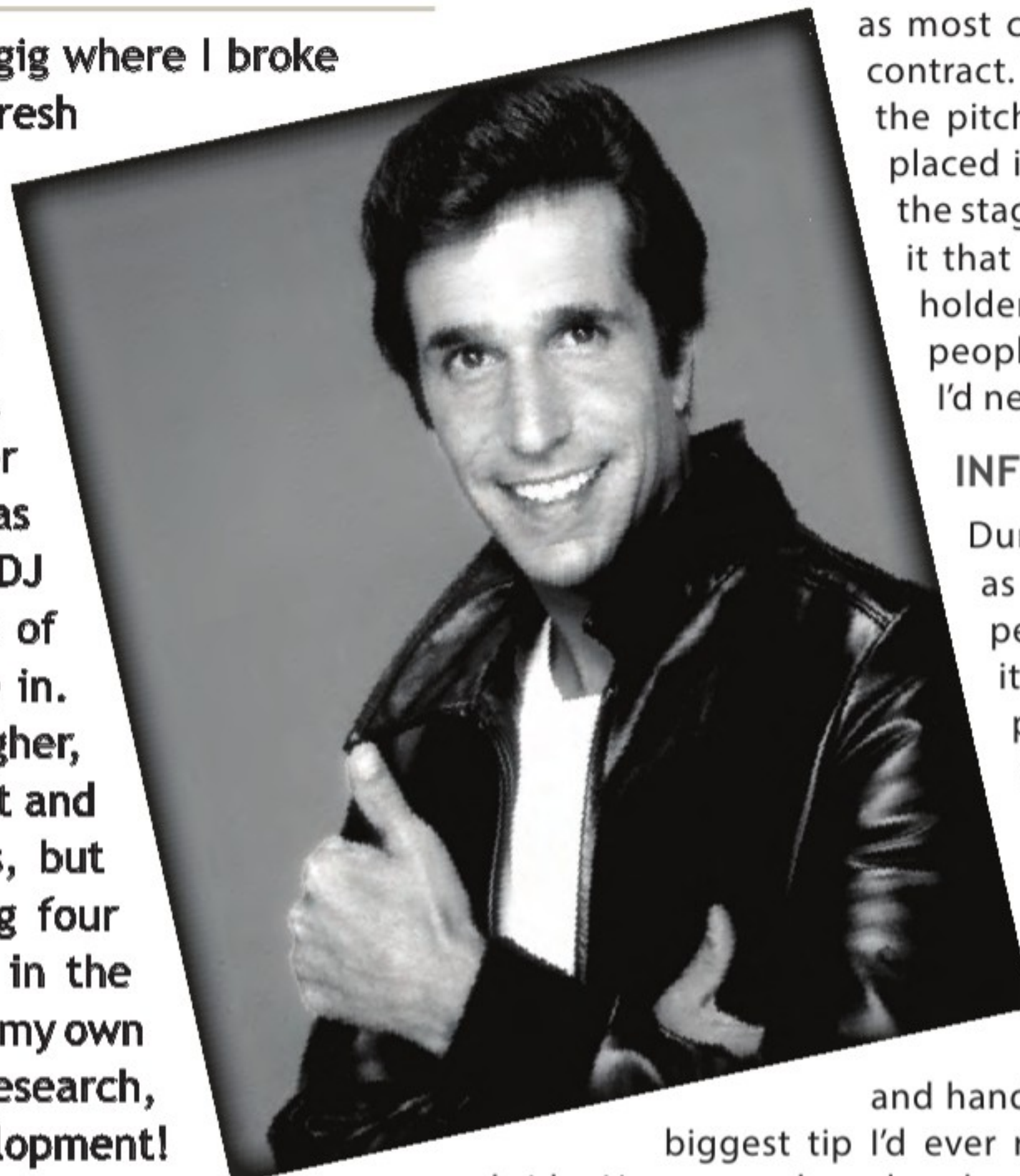
By Stu Chisholm

I'll never forget my very first gig where I broke the four-figure pay barrier. Fresh from college, a good friend of mine had set her sights on a career as promotions director for a radio station. To occupy her time during her job search, she thought she would further pump-up her resume, as well as her bank account, by forming a DJ group and promoting her stable of entertainers. I was the first one in. I expected rates to go a bit higher, since she was taking 10% up front and wanted to maximize her profits, but I had no idea she'd be charging four figures until I got the contract in the mail. In the days before I'd made my own business plan or did any market research, this was a stunning development!

A LITTLE RESPECT

It was quite a surprise when I arrived at the venue. Some of the people the bride and groom designated to set up the hall had finished early and were standing outside. As I got out of my van, I heard guarded whispers: "It's the DJ! Wow...our DJ is here!" They all seemed to have this sense of awe that caught me off-guard. One of them came up a second later and introduced himself, welcoming us to the venue. Thinking about the job at hand, I asked him which entrance I was supposed to use. He pointed it out and said, "Do you need any help? We'd be happy to move your equipment in for you!" It took me a second to realize that he wasn't joking. Pointing out my assistant, I thanked him for his offer, yet the excitement and respect in their voices was unmistakable.

Once inside, I was directed to the stage. Tables, which I required at the time, were in place and skirted. One of the men, holding the checklist I used to send out, pointed out the electrical outlets and showed me how they'd marked the two different circuits I had specified on the list. All of this was again a bit unusual; I'd often have to run around trying to scrounge a table, or have to deal with a broken or bowed table provided as almost an afterthought, and then prowl around with a circuit tester to find the necessary power,



as most clients ignored the details of my contract. The final touches, though, were the pitchers of ice water that had been placed in the dressing room adjacent to the stage, and the sign with my name on it that had been placed in the placard holder on the door. Clearly these people were impressed with me, and I'd never met them before.

INFLATION THEORY

During the entire party, it seemed as if I could do no wrong. The people went crazy when I played it safe. They went crazy when I pushed their boundaries. I had a couple of new routines that I'd never even rehearsed before that night, but the attitude of the bridal party and guests inspired me to give them a try.

They ate it up! At the end of the night, I not only got hugs and handshakes from the couple, but the biggest tip I'd ever received from the Father of the bride. He pumped my hand, saying, "I told my daughter that I would pay for a band. When she told me she'd hired a DJ, I was completely against it. I'm glad she didn't listen to me... I've never had a better time at a wedding!" Again, I was taken aback by the sheer adoration that seemed to flow from a group that, when I arrived, I felt may have been taken advantage of!

Lying awake afterward thinking through the night, I tried to figure out what was different. The most obvious difference was twofold; my friend had advertised, found the couple and booked the gig, and she'd also met with them, doing all of the pre-planning. The only time I had spoken directly with the client was when I called the Bride a few days before to go over the itinerary and name pronunciations. Why should these things make such a huge difference?

HAPPY DAYS

While I was lost in thought, the TV was on. I hadn't been paying attention to it up to that point, but suddenly noticed that an old episode of *Happy Days* had come on. The show had been very popular when I was in my first year of college, and students would often gather around the TV in the lobby of the girl's dorm once a week to catch "The Fonz," as we dubbed the show. The Fonz was short for one of the main characters, Arthur Fonzarelli, aka Fonzie, the ultimate 1950s cool guy.

I'd watched the show since



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*

the very first episode, which had actually been a segment of an older show called *Love American Style*. When the show first premiered, there was no Fonzie character. When the producers decided to write the character in, they laid the groundwork by having the established characters talk about his exploits. Stories were bandied about until, at long last, the actor Henry Winkler, dressed in full '50s "greaser" garb walked onto the set. The characters—AND the studio audience—let out a collective, "Who!" The Fonzie character hadn't even spoken a line yet, and the audience was already impressed. He could do no wrong! Thinking of this, the proverbial light bulb went off: I made the connection.

AGENT PROVOCATEUR

Being a media junkie and broadcasting student, I dubbed this writer's device "The Fonzie Effect." Apparently my agent, who was also an excellent sales person and, I'll admit, biased as to my talents, talked me up to the point where all I had to do was show up to impress them! The fact that I commanded a higher price than most of the other DJs also had played a part, putting me in a class all by myself in their minds. And, ironically, it made my actual performance easier and more adventurous and innovative than it might've otherwise been.

In the years since, my agent friend moved on to bigger and better things, and although I've worked with other agents from time to time, I've also had to find more innovative ways to achieve the Fonzie Effect. One solid way is to issue press releases and get an article published in a local paper, or maybe even a mention

on a TV or radio program. This once again is seen as other people talking about you before your client actually meets you directly.

Big companies are using YouTube to achieve the same results. They create videos that feature their product or brand that looks as if it was made by "Joe Average" in the hope of going viral. Not to be outdone, everyone from bands and singers to small businesses are doing the same thing, since the cost of admission is low. With just a minimum of effort, a cheap camcorder and a whole lot of hype, an aspiring rock star, new business or funky new product can potentially get in front of more eyeballs than traditional advertising could provide, and at a fraction of the cost. It gives the appearance of being posted by a third, disinterested (but impressed) party; MAJOR Fonzie effect!

All DJs know, or SHOULD know, that word-of-mouth is the best form of advertising. Former clients talking about "the great DJ they had" at their wedding is Fonzie effect in actuality! So along with a marketing plan that includes an agent, press releases and a decent video campaign, entertainers should never overlook their best advertising asset: happy customers. Don't wait for them to recommend you! Talk to them. Send them a thank you card. Enclose a satisfaction survey. Solicit a letter of recommendation. Ask them to record a video testimonial. Stay in touch! Over time, you will have a literal legion of fans promoting your service; an unpaid sales force generating the Fonzie Effect for your business. Aaaaaaay!

Until next time, safe spinnin'! **MB**

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Why Do You Entertain?

MISSION, VISION...OR PASSION?

By Mike Ficher

Why do you entertain? Like the Higgs Boson or "god particle"—the holy grail of particle physics—the answer to that question may unlock a deeper level of performance as you pursue a career in entertainment.

FOR THE LOVE OF FREUD

Do you like the money? Do you entertain to satisfy your ego? Do you entertain to seek attention? Do you entertain for the reaction, good, bad or indifferent? Do you entertain because it's in your DNA?

Stumped? Thinking?

SCHOOL OF ENTERTAINMENT

Let's approach this subject from a more analytical, business, dare I say, corporate direction. Why do you entertain?

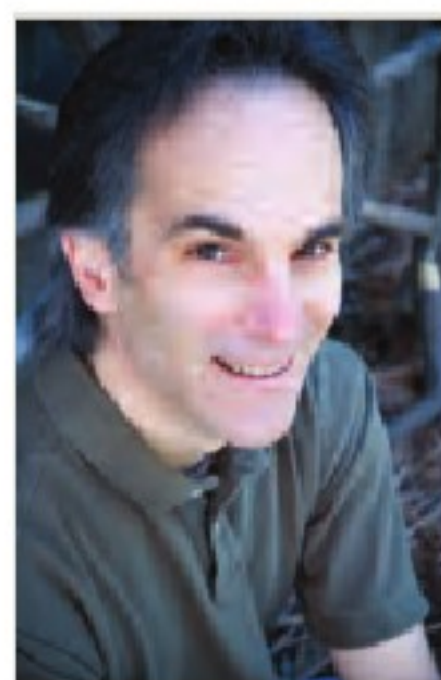
Corporations frequently feature mission statements prominently on their websites, in their internal communications and postings and on their office walls. Do you have a mission statement? If so, does your mission statement include a hint of why you entertain?

Mission statements offer more than just a public declaration of your business intent—they offer a focal point, a rallying cry, a statement of who you are internally and externally. And, they likely offer an idea of why you entertain. (Need help? See the sidebar across the page for advice on composing a mission statement.)

I CAN SEE FOR MILES

Corporations often augment a mission statement with a vision statement. What is your entertainment vision? Who are you when you entertain?

MindTools.com offers the following



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

distinctions between mission statements and vision statements: "A mission statement defines the organization's purpose and primary objectives. Its prime function is internal—to define the key measure or measures of the organization's success—and its prime audience is the leadership team and stockholders.

"Vision Statements also define the organization's purpose, but this time they do so in terms of the organization's values rather than bottom-line measures (values are guiding beliefs about how things should be done.) The vision statement communicates both the purpose and values of the organization. For employees, it gives direction about how they are expected to behave and inspires them to give their best. Shared with customers, it shapes customers' understanding of why they should work with the organization."

SOUL MAN

Why do you entertain?

The mission statement and vision statements will help you quantify and qualify your business entertainment directives for your customers and for your employees. Do they answer the question of why you entertain? They will shed some light, but may not illuminate the entire picture. That glow will need to come from within.

Perhaps, one experience from my transition from mobile entertainer to more broad-based entertainer will provide food for thought.

THE FLYING WALLENDAS

I've appeared in nine plays in the past four plus years. I love acting for many of the same reasons I loved entertaining at weddings, class reunions, country hoedowns, sock hops, and corporate events during the past twenty-five years—the live, working-without-a-net, individual-yet-team player atmosphere.

For example, on stage, if a line is missed or jumped, the actors must make instant judgments on what to do—all without forming a committee to discuss.

Was the missed material important for the advancement of the story for the audience? Will the missed material be referenced later in the production? What do we need to do to get back online?

And all that must be accomplished without breaking character or breaking down

the scene. Plus, the actors in the scene must work together to make that happen in literally microseconds!

SCOTT AND NATHALIE AND TESS AND BOBBY

A few years ago, I appeared in a wonderful comedy called *Couple Dating*. We were transitioning from a scene in the living room to the dining room, two couples in one of the final nights of the popular production. When we went to dark, we were to improvise dialog so that when the lights went up, we were laughing leading into the next scene.

Well, someone in the audience blurted what I later learned was a swipe that the actors were now improvising dialog now that the play was wrapping up (if she only knew...). The lights came up and the two leads looked like deer in spotlight.

I had the first line in the scene. I glanced at the actress playing my wife—she acknowledged what I saw with her expression. We glanced at the leads to silently communicate in a split second that "we know whatever was said distracted you and we will improvise and hold until you are back in alignment." We devised dialog and extended laughter. When the leads appeared to be back in the scene, I shared the opening line. The scene progressed with no further issues to the audience's delight. I loved that moment.

Entertaining in the mobile environment offers similar opportunities. To read an audience, make a decision to play a certain song at a certain time, to share a game, or to offer a heartfelt remark at the optimum moment—all these presented the same thrill that I now derive from acting.

Why do you entertain?

A mission statement offers more than just a public declaration of your business intent—it offers a focal point, a rallying cry, a statement of who you are.

MISSION: POSSIBLE

Inc.com offers these five tips on developing a mission statement:

1. Include the Four Key Elements

Sure, mission statements can—and should—have that optimistic spin, but they ought to serve a real purpose. There are four key elements found in effective statements: value, inspiration, plausibility, and specificity. In a couple of short sentences, you should be able to convey the value of your company or why your brand exists, inspire and encourage your employees, sound completely reasonable and plausible, and be as specific and relevant as possible. Find a key theme for your company, and make sure each of these components revolve around it.

2. Keep It Short and Sweet

This is a mission statement, not a mission essay. Try to sum up your entire company's mission in one or two sentences. Think of it this way: Your mission statement, at its absolute best, should be able to double as

your slogan. Concise mission statements are also more memorable and effective. So there's no need to make it overly complicated; just state the purpose of your company, your reason for starting it in the first place.

3. Consider Long-Term vs. Short-Term

Mission statements can be wildly different from one company to the next. The idea here is to choose whether you want your company's statement to reflect its short-term goals or its long-term aspirations. Be sure to choose only one; specificity is key to an influential mission. While short-term mission statements allow you to be more specific with your goals, they also need to be updated more often to stay relevant. If you want the statement to be a long-term reflection, use global language indicative of your company's purpose, regardless of how much your company might expand in the future.

4. Test It

If you're revamping your statement, don't blindside your employees with the new message; test it out on them first. Distribute drafts of the mission statement to every

employee, and ask them what, if anything, should be added or changed. Not only will you get a better, more comprehensive statement, but your employees will be more invested in it because they helped form it. Your mission statement needs to accurately reflect your company, and being transparent with your employees will help create a great message.

5. Revisit It Often

Evolution is inevitable. However, all too often a mission statement is written around the time of a company's birth and then forgotten about. Your statement ought to be an important representation of your company culture. It's an opportunity to institute an overall sense of identity and should be constantly maintained and referred to. Incorporate the ideas and themes of the statement in how you run your business, and be sure to revisit it regularly to make any necessary changes. No company ever stays exactly the same. Tweaking your statement ensures that it constantly parallels the direction of your company. **MB**

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CHARISMA CAN BE LEARNED

By Rob Johnson



Are you a people person? Chances are most Mobile Disc Jockey's will answer YES! The art of developing people skills can be learned and fine tuned but it is likely a skill or talent you were born with and worked on over the years.

To some extent we are all drawn to other people; it is probably the quality that drew us into the DJ industry in the first place. The best "interactive" DJs have this quality. There are different levels of interactive entertainers. I have seen VERY interactive DJs perform without saying a word. They let their skills on the gear do their talking. If you have ever met me or seen me in action you will know that I am the opposite of that. I can be very active



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

on the microphone and use the equipment and music as a tool. Some of my best shows don't even require music. I have even done a show where a wireless mic was provided for me and I turned it on and did my thing for an hour without any other gear. It always amazes me the money that can be made with a few fun props and a microphone.

It is easy to become complacent, viewing people as commodities over the course of time, instead of individuals with history, stories....real human beings. I find that interacting with people and getting to know them or "reading the crowd" is the most fun.

We all know someone that everyone really likes—that everyone is drawn to. The famous people. It is an important quality to have if you are going to associate and network with business people to get them to hire you for slow nights and Midweek Money. It's not just bar owners, but there are business and academic people in every audience.

How can we develop skills to draw people to us, and why is that important?

Midweek bookings are critical for many entertainers, as it exposes us to people—people who go to the bars or events as part of an office social time or to socialize with friends. These business people are the ones who refer us to their bosses for the high-dollar corporate events, or they may own the company and be in the position of power themselves. Putting your best foot forward in a natural way is a gift. This is a great way to get people to remember you.

Remembering people's names and details about their lives makes them feel good about themselves and about you as well. Look clients up on Facebook or other social media and get a background of the person. Incorporate some likes/dislikes of individuals learned from the Facebook page and ask a question or two in a trivia format. It only takes 30 seconds to find some tidbit about someone in

the audience, and another 30 seconds to incorporate the detail into the trivia show. One minute of work with fantastic results. People love their names mentioned over mic. It will draw them to you. Who are their kids? Their names? Past work history? What have others posted about them? I'd say an entire round of trivia could be made by gathering FB info.

Develop a personal interest in people, if you don't already have the deep sincerity that draws everyone to you like a magnet. Everyone is interested in a famous person's background—before they were rich and famous; how they worked as a dishwasher, etc. Most people wouldn't care about a person's background if they never became rich and famous? Why? Everyone has a rich history behind them: relationships, accomplishments, kids, loss of loved ones, near death experiences, interactions with others. Each day is like a story that is important to ourselves, but a whole life of stories would be very interesting if we only took the time to find out about them. So, why only be interested in a person's background because they became rich and famous? Why not make your clients and the people in your audience FEEL like they are famous?

I truly believe that famous people generally get famous by being in the right place at right time. How do you know the person you are interacting with isn't going to be famous someday? Make them feel special right now and they will remember you.

When someone starts climbing to the top, as it were, they are bombarded by friends and family who suddenly "believe" in them. Once at the top, famous people tend to run in different circles. Why wait until some measure of success was achieved? We all should take interest in one another in our personal lives. Then at a show, these qualities will be discerned by others and they will be drawn to us. As a result we can better achieve our financial goals and secure that Midweek Money. **MB**

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This Old Lighting System

A DJ REALITY SHOW

In the July issue of Mobile Beat we featured the first of our new "DJ reality shows," where we chose a lucky DJ in need of a sound system upgrade to receive some great new gear from participating manufacturers. Based on his video submission through our Facebook page (facebook.com/mobilebeatofficial) we selected Derain Davis of Rogue DJ Entertainment in Lakewood, California. Then we asked you to help us by voting online for the products that would best suit Derain's needs. For the complete results of this system makeover, turn to page 25.

Now we turn our attention to lighting. We've found another DJ who would benefit from an equipment upgrade; and once again, some great manufacturers have agreed to provide gear to be considered for a lighting system remodel.

THIS OLD LIGHTING SYSTEM: EPISODE 1

For our first lighting subject we have chosen Sherry Robinson of Shaeree's Wedding & Event Services in Trenton, Ontario, Canada. Her lighting system clearly dates mostly from late 1990s, before LED lighting became standard for mobile entertainers. Her setup includes an ADJ Confusion and Mushroom, a CHAUVET Wild Moon, a mirror ball and eight flood lights (not par cans) connected to an ADJ CC2016 Chaser and a VEI relay pack. She also carries a bubble machine. Some her gear was showing its age recently, by overheating and blowing fuses at a gig on a hot day in a venue with a broken air conditioning system. There is no doubt that Sherry will benefit greatly from a makeover of her light show.

Sherry has been a DJ since 1994, when she and her ex-husband started a DJ business. As a single mom, she kept DJing on a part-time basis, but now, she says, "[I] have an amazing man in my life who wants me to hit up the DJ thing full time..." Sherry's situation exactly matches our criteria for a remodel candidate: she wants to expand her business, and she needs a system upgrade to take it to a higher level.

WHAT DOES SHE NEED?

To put it succinctly, it's time for Sherry to go LED. Just as DJ sound sources have gone from being CD-based to focusing primarily on MP3 playback, lighting gear has gone from traditional bulbs to LED. Just as digital music files have decreased the weight mobile DJs have to carry and provided new creative options, LED lighting offers extremely low power usage and radiant heat, longer bulb life, and expanded programmability. Additionally, while Sherry has presented her aging gear as nicely as possible, there are many more options available





Blizzard Lighting
www.blizzardlighting.com



Odyssey Innovative Designs
www.odysseygear.com



Scrim King
www.scrim-king.com



Arriba Cases
www.arribacase.com



these days for integrating it into the overall look of the show, via scrims, trussing, new casing designs and more.

WHAT HAPPENS NOW?

To help Sherry take her Wedding and Event Services to a new level of success, we have called in industry experts from Blizzard Lighting, Scrim King, Odyssey Innovative Designs and Arriba Cases. Blizzard will present two possible lighting system alternatives; Odyssey and Scrim King will provide the styling and support options, and Arriba will wrap it all up in some great transport options. Check these out on the next page, then give us your input online. To choose the best options for Sherry go to [Facebook.com/mobilebeatofficial](https://www.facebook.com/mobilebeatofficial) to cast your vote. Then "tune in" to Mobile Beat's November issue for the results of This Old Lighting System. **MB**

Lighting System To Be Remodeled

- American DJ Confusion
- American DJ Mushroom
- CHAUVET Wild Moon
- Flood lights (8, from Home Depot)
- American DJ CC2016 chaser
- VEl relay pack
- Mirror Ball (with motor and pin spot)
- Two tripods
- Ladder-style trussing
- Bubble machine and fluid





Cue the New Lights

LIGHTING UPGRADE: WHICH GEAR SHOULD ILLUMINATE A LUCKY DJ'S WORLD?

MAIN LIGHTING OPTIONS

System #1

From Blizzard Lighting, a balance of effects and color, including some wireless units, along with structural accents from Odyssey Innovative Designs—a total value of over \$2,000*:

- 2 - Blizzard Snowball RGBW
- 1 - Blizzard KAPTIVATOR 3D
- 4 - Blizzard HOTBOX RGBA
- 1 - Blizzard KONTROL 5 Skywire
- 2 - Blizzard wiCICLE SKYWIRE
- 5 - Blizzard DMX 10Q
- 2 - Odyssey Innovative Designs Light Columns
- 1 - Odyssey Innovative Designs DJ Facade



System #2

From Blizzard Lighting, a variety of efficient lighting, with functional Mobile Truss from Show Solutions (an Odyssey company) and an Odyssey Innovative Designs DJ Facade—a total value of over \$2,000*:

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- 1 - Blizzard SNOKONTROL
- 5 - Blizzard DMX 10Q
- 1 - Show Solutions Mobile Truss System
- 1 - Odyssey Innovative Designs DJ Facade



* Check out detailed pricing on each item at www.mobilebeat.com/this-old-lighting-system-sherry-robinson/.

BONUSES

Both systems will include offerings from Scrim King and Arriba to provide a truly professional overall look for the setup, and easy portability.

Bonus Products from Arriba Cases:

- Bags to match the Blizzard Lighting and Odyssey Innovative Designs hardware.



(Examples only, actual bags may differ.)

Bonus Products from Scrim King:

- 1 black and 1 white table scrim, either 6ft or 4ft.
- 2 black and 2 white double-sided scrim for lighting stands
- 2 black and 2 white double-sided speaker stand scrim
- 4 Scrim King clamps for stretching scrim on stands

You'll find more info on these selections at www.mobilebeat.com/this-old-lighting-system-sherry-robinson, where you'll also find the online voting system at the bottom of the page.



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Sound Project: Completed!

FIRST MB DJ REALITY SHOW SUCCESSFULLY WRAPPED



On *This Old House* they may spend a good part of their TV season on just one house, showing how it has been updated, remodeled and more, even going to see suppliers of unique items. After two months and two issues of *Mobile Beat* we present our remodeled sound system for Derain Davis of Rogue DJ Entertainment.

A quick recap: Derain had been buying gear from Craigslist, pawn shops, and anywhere else he could, because he knew

that "the music is the main thing" that his clients wanted. We chose Derain because of the rig he was keeping alive by sheer force of will, it seemed, and for his positive personality (as well as for the cat who kept on appearing in the video). Check back to the July issue of *Mobile Beat* either our online digital edition or through your printed copy for the full info on this makeover. This new system puts Rogue DJ Entertainment in great shape for the future, giving Derain more mixing functionality and a lighter load to cart around on those Southern California highways. He has gone from old school on the left to new school on the right:

Mixer	Behringer VMX1000	Pioneer DDJ-SX Derain is now on the cutting edge with the #1 selling DJ mixer and controller, the industry's first 4 channel performance DJ controller /mixer designed specifically for Serato DJ software.
Digital DJ Controller	None	
Processing	BBE Sound Sonic Maximizer	Not completely replaced but much functionality and processing has moved to the mixer and the speakers.
Case	Carpet case from the 1980s, standup style with wings	Arriba Cases for carrying all cables and accessories including LS525 Computer Bag and LS520 Wheeled Backpack Odyssey FFXSSPIDDJ5XBL with the patented Glide Style laptop platform and LED panel. Black on black design specifically made for DDJ-SX
Amplification	LAX Power Amp Model MA3200	Replaced by powered speakers below.
Main Speakers	Passive Monitor Pro Audio Reference Model R-1502	QSC K-8 (2) This K Series provides an excellent blend of sonic quality, portability, and overall presentation. It's also going to lighten his load with small but powerful 8" tops, and built-in casters on the K-Sub letting him roll a 3,000W loudspeaker system through the venue with one hand.
Sub	Passive Fender Model 115sa	QSC K-Sub



Essentials of Lighting Design

BREAKING DOWN LIGHTING INTO THE BARE NECESSITIES

By Arnoldo Offermann

When I wrote July's article, "Essential DJ Tech Skills," our super-cool-awesome editor, Dan, told me it was a tad too long. Trimming this article stabbed my heart as the portion that was trimmed was about DMX lighting. I begged and pleaded, but not even my Hispanic packing skills could get the point across without forcing text into someone's advertisement... and advertisers don't like that. Hahaha.

So alas, Dan suggested I just expound that piece into an entire article. That was my V8 moment: Of course! I love to talk about lighting design—I've done entire seminars about it. As a matter of fact, at the last Vegas show, my "Getting the Most Lighting Excitement out of Your Lights" seminar (sponsored by ADJ) had a nearly-packed house and went 30 minutes longer than planned. So let's talk about the ESSENTIALS about lighting...

You need to separate the essentials into two tangible categories: lights and control. After all, you can't design without some sort of light; likewise, there has to be some sort of control, DMX or otherwise. First, take a look at your lighting arsenal and ask yourself "What can I do with this?" While a common mistake I've seen is that not enough thought was put out into bringing the right kind of lighting fixture, the biggest mistake I've personally seen is wanting to buy more without using what you already have. Quantity of lighting is not important here, as I've lit up entire dance floors with only two lights; but knowing what you have—and what you can do with—it is key.

Let's separate the lighting by four types, shall we?

FLOODS

This is the foundation of ANY light show. You'll notice most high-end venues or theatres spend more money on floods than anything else. A good flood sets the mood for the night and can be used as a wash or an uplight. Ultimately, if you have ZERO floods, you need to get some, stat. I don't care what your market knows about lights—be a trailblazer or catch up; don't stay in the middle. Floods consists of a pars, linears, or cyc lights. Balance and understanding how your flood distributes light are key. If you only have 25° fixtures and they're only 10' off the floor, you're going to have a bunch of hot spots on the floor and you'll feel like you need several lights to create a vivid wash over the entire floor. At this point, I urge you to look into diffusion gels. (Wax paper doesn't count.) I use the ADJ LSF diffusion gels and I can flood a dance floor of 600 to 800 students with only four pars. It may sound hard to believe, but if you watch my videos, you know I do it all the time.

CENTERPIECES

This is a single light in the center of your show that becomes the star. Is it the disco ball? UFO effect? Maybe a laser? Whatever it is, it's going to WOW people when it fires out. If it doesn't WOW people, it's not centerpiece-wor-

thy! Centerpieces often look incredible with fog or haze. Speaking of which, are you able to use fog or haze?

If you can't, then you'd build your light show differently from someone who can. Why would you use a moonflower with no haze? Sure, it can be done, but all you'd have is a bunch of colored dots moving around. When we can't use haze, the BANG of the show comes in with...

COMPLEMENTARIES

This is a term I made up for scanners, movers, or any light that comes in pairs or more. These lights complement the excitement for which the floods have created a foundation, and hold the primary movement of the show itself. Careful programming must be done with these as these are the lights the crowd really notices while dancing. Again, use of particles can take these lights to the next level.

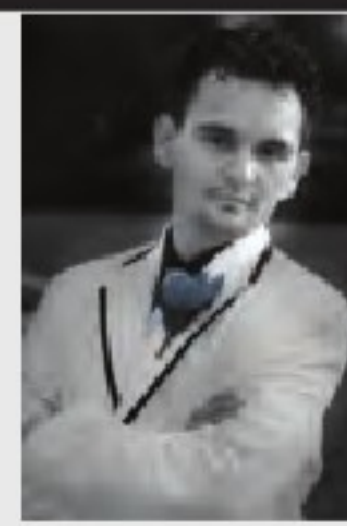
SPECIAL EFFECTS

These can be the big money-makers of the night. These are the lights that often become upsells: high-powered lasers, black lights, strobes, gobo projectors, H₂O effects, etc. These lights have a VERY specific reason to be there. Their purpose is specifically to create impact. Thanks to modern technology, a single light now has multiple uses; When we bought our LED strobes, we wanted them to be bright, wide, and allow solid-on with dimming. This has quadrupled their use by making them useful as regular stage washes as well. LED strobes were a joke not even three years ago, but this has quickly changed.



Photos by Monica Offermann

Arnoldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**



TRUSSING

Next, you need to consider how you'll hang the lights. While you could just get away with a T-bar, the goal is to make more money with minimal investment. Technology changes on lighting so much that it gets mind-blowing how much money you can spend on a lighting rig. However trussing doesn't change. Truss is truss is truss. I can take the same light show on a 20' span and put it in the center of the floor on a 40' span and double the price of the rig. This is how 4SchoolsOnly blew up in the last two years. More and more schools are seeing the floor-standing arrays that engulf the dance floor and they want in on the action. We have many corporate clients wanting to incorporate the use of truss to bring attention to certain parts of the floor.

We still use Ts for satellite floods. These are floods that hit the wide areas that the general floods don't, but without being in the way. Often, these are run wirelessly for easy repositioning.

When it comes to truss safety, common sense really comes into play. You need to understand the weight capacity of EVERY stand you use, but this becomes even more crucial when you are suspending hundreds of pounds above ANYONE'S heads—yours or your audience's. No, you don't need to become an ETCP-certified rigger, but you do need to understand why your system works the way it does and what the weight capacity is under various circumstances. Please, please, please don't think you're going to be able to change truss configurations and not your insurance. Don't let this scare you, as the price isn't bad at all. We pay right around \$1,000 a year for insurance that covers our setups.



Trussing changes dramatically when it's lit up, but with careful programming, the truss becomes PART of the show. Well-timed chases or fades can create a movement in your truss that transforms your dance floor into a mini-Coachella. There's so much untapped potential here...don't miss out!

Of course, like a computer, lighting is only as smart as the person operating. (We're in trouble! Haha.). Without a shadow of a doubt, to get to a new level of lighting design, you need a good DMX board. Looking back, we did this all wrong; We went from a hardware DMX board to an entry-level software to a much more advanced hybrid system. Yes, one could say we purchased as we grew, but in the long run, the software I use now is easier for the average person to get started with and has enough features to overwhelm full-time lighting users. Take my advice: Do not buy entry-level because you feel you are just starting. Play with several software options (most software is free, you just have to buy the actual proprietary DMX dongle). Take the advice from people who've used more than one software piece and find something that you know you'll be using for a while. When it comes to light show programming, nothing is more painful than starting over because you chose to get a new DMX platform.

So much can be done with the DMX software, including having multiple purposes for the same light. It opens up the chance for your lights to make you many times more the profit than originally expected. Think about it: your movers now become scanning effects, spotlights, pinspots, floods (depending on the light), architectural effects, or even uplighting. Yes, if you want to see something cool, take 8-10 movers and use them as uplighting. Precise programming would create something that would blow ANYONE away!

Tell you what: If you missed out on MBLV last year, you really did miss out. Last year, in my opinion, opened up so many people to becoming more than just the source of music. Remember that lighting can enhance the music and create an experience that stimulates all the senses. With that said, you can watch last year's MBLV seminar for free! Just go to:

www.MasterSchoolDances.com/seminars

So take a good hard look at your lighting arsenal. Before you go out and buy new lights, look at what you have and ask yourself what you can do to maximize every lumen out of every light! **MB**



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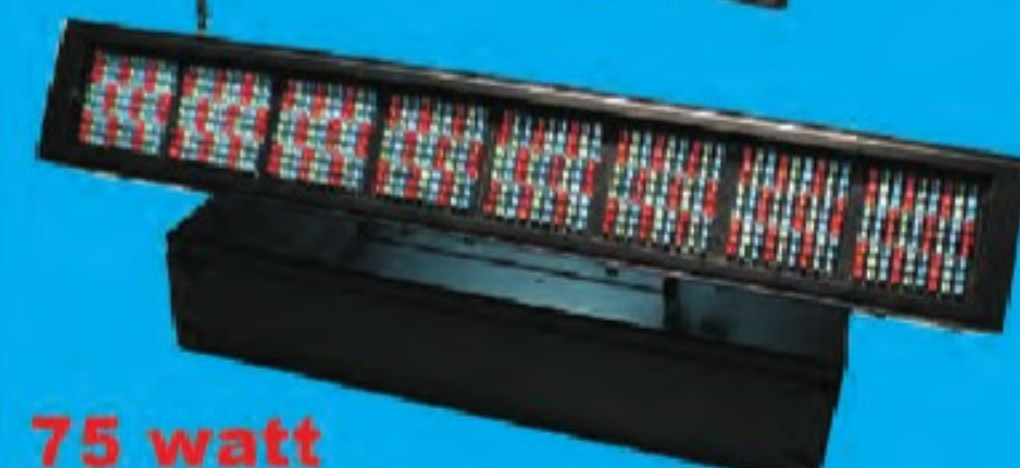
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Party Car Drives the Fun

DJ KEVIN BURFORD DELIVERS ENTERTAINMENT IN A VEHICLE ALL HIS OWN

By Mike "Dr. Frankenstand" Ryan



Since mobile DJs are “mobile” (they drive to the gig with gear in tow) and “DJs” (they play music for people on big sound systems), it’s inevitable that some of them would combine vehicles and performance gear in some creatively alternative ways.

We’ve seen converted ambulances, exotic custom DJ cars like those of Charles Miles of Mix on Wheels (profiled in MB back in Nov. 2012), a VW Bus mobile DJ “station” with snow tracks for the ski slopes, even the cartoonish Ultimate Party Car at Disneyland’s Cars Land. But you’ve probably never seen a DJ rig quite like the one that DJ Kevin Burford of Visalia, California rocks at many a week-day event.

“MOBILE” IN A NEW DIRECTION

Burford was originally looking for a VW van front end to stand behind while DJing but he says, “Then I saw this beautiful, fire-engine-red, complete front half of a 1942 Buick, with big, round, droopy-eyed headlights and its beautiful buck-tooth chrome grill. Someone was going to make a barbeque out of it but I rescued it and turned it into my DJ system.

So how did this discarded front end become a unique mobile DJ facade/performance “vehicle?” It took some machine shop know-how, which Burford had, along with imagination: “It already had a frame, so I continued from there by welding brackets to hold my DJ mixer

under the ‘dash,’ and vertical pipes for my fog machines, etc. Then I installed a 1940s fire truck siren (which is alarmingly loud)...it works very well. I also made foot pedal remote controls for the two fog machines and siren. That really helped free up my hands.”

I wondered how Burford transports his setup; he estimates that the Buick alone weighs in excess of 500 pounds. “At first I used two open trailers but eventually my equipment outgrew them...I ended up biting the bullet and purchased an enclosed trailer large enough to haul everything at once.” He added a small power winch to help pull the Buick up into its traveling home. Also because the two fog machines really sucked the life out of one generator, he bought a second Honda generator and runs them in tandem.

Before he started DJing, Burford was the general manager of a chain of tire stores in the San Joaquin California Valley. He became a local celebrity through his alter-ego, Mr. Tireman, and his hysterical TV and print ads. He was a bit of a showman to begin with, but I wondered if the transition from retail management to DJing was difficult. Apparently not. “It was an easy transition to DJing because being in retail sales for decades I found that I could talk to anyone at anytime, so it comes to me naturally. Plus being behind the Buick gives

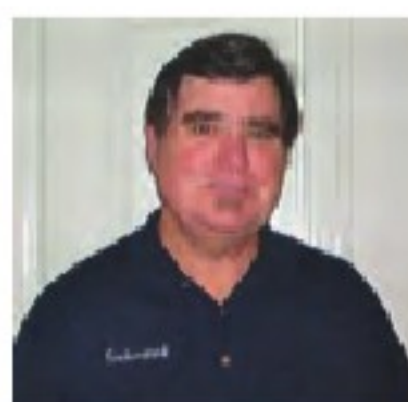
me a sense of security and makes me feel more comfortable.”

Burford DJs almost exclusively for retail outlets—car dealerships, furniture stores etc. Why? Because that’s what he knows best. He says, “Over the years I’ve seen the ways to attract customers change and needed to think outside the box...full-page newspaper ads weren’t pulling the customers in like they used too, and radio and TV had too many choices, so parking lot sales ended up being the best way to get notice from potential customers. Plus, my clients appreciate the instant results of having me and the Buick at their place of business. It’s the perfect promotional vehicle.”

I’ve personally had some influence on Burford’s development as a DJ, as he reports: “Also had lots of great suggestions from my brother DJ, Mike on the Mike, as far as games to keep the crowd entertained. He also helped me with my equipment purchases. I run a Numark iCDMIX mixer, a pair of 800-watt Alto speakers, Frankenstand speaker stands, and a Sennheiser wireless mike.” Burford also offers his customers interesting extras. “When I started out, I bought a 60-count hot dog steamer, but it ended up being too much work for me to do, so I offer it to my clients to use, and they love it. I usually have them print up specials so I can announce them during the day.”

PERSONALITY FUELS PERFORMANCE

With the soul of a carnival hawker, Burford works the microphone



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.

like a television game show host. Last time I saw him, he was performing at a country fair and was announcing that the Dallas Cowboy Cheerleaders were going to be parachuting out of an airplane. "I've also announced that the Green Bay packers or President Obama would also be skydiving in at a certain time and, oh my gosh, it is so funny watching a bunch of people looking up into the sky. I swear if it rained they would drown because they all stare up with their mouths wide open. People don't know what to think until they realize that it's only make-believe and then they really get a kick out of being duped. Sometimes I'll announce that Elvis is here signing autographs when I play an Elvis song. My mother asked if anyone gets mad when they find out Elvis isn't there. If they do, I explain that they just missed him and if they hurried they might catch him on the on the highway".

I asked Burford if he wouldn't mind sharing the wealth about how he gets most of his gigs. "A friend of mine, Chuck Glen of CMG Media Concepts, is the advertising agent for the tire company I worked for, and he pitches me to his clients; that's been fantastic for getting my name out there. He does more as



a friend for me but I give him 15% for his help." Burford charges upwards of \$550 per event. Not bad for midday gigs.

This creative and very funny DJ says reaction from the businesses that hire him has been overwhelming: "They're amazed and entertained by the total production. Also playing the drums and fake guitar playing started out as something to do to keep myself busy but ended up being a hit and a lot of fun too. Customers really get a kick out of the Buick

and lots of people ask if I will DJ at their place of business. The fact that I am very selective of where I perform has created a frenzy and made my show very popular."

Does Burford have any advice for other DJs who have similar ideas for customized DJ systems? "My only advice is to think outside the box and make it fun and easy. Again don't get me wrong, the money is great, but after 35 years of retail, for me it's not about the money but more about having fun and interacting with people. So have fun with it. It's like the little monkey in his hat and vest, performing with the organ grinder. All the other little monkeys in the zoo make fun of him, but in his little world he is a performer—and all they do us sit around all day and throw crap at each other. My goal is for this to be fun and not be a chore".

Burford predicts a great future for his rock & roll traveling road show. "Because of just the fact that it is 'outside the box' advertising...the results are instant and my clients can really see the benefits. Being retired, the biggest thing was to make everything easy so I could enjoy my day. I do it for the fun I get out of performing and I'm having the time of my life". **MB**

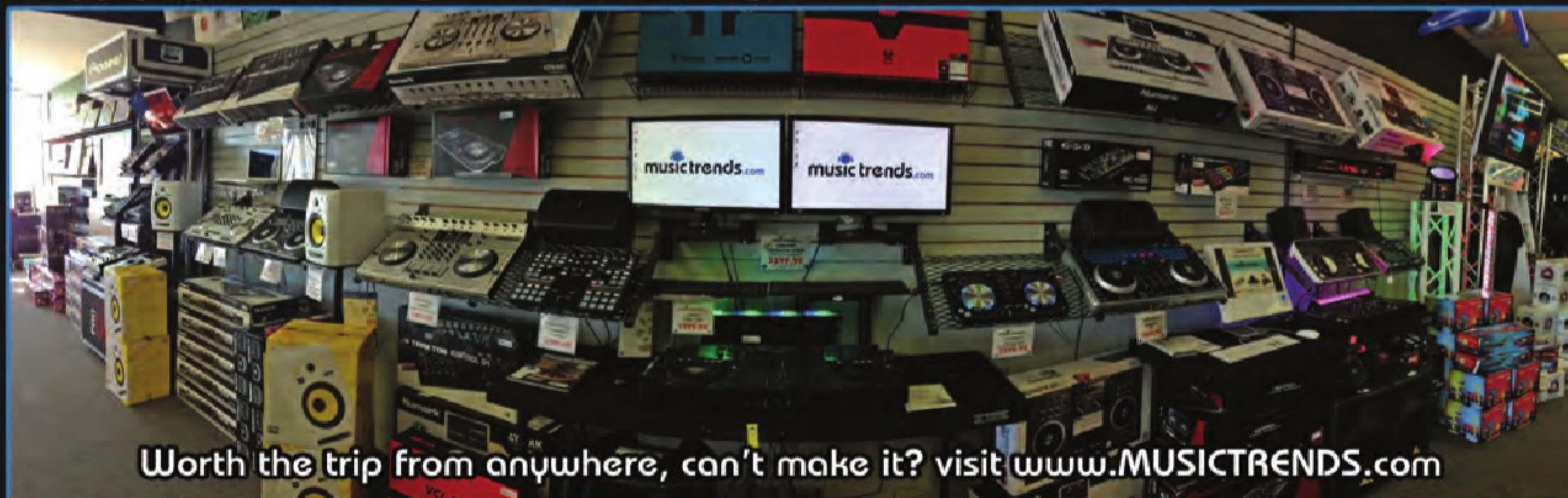
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It's Beginning to Look a Lot Like Christmas

IT'S NOT TOO EARLY TO PREPARE FOR HOLIDAY CELEBRATIONS

By Jay Maxwell

It's hard to believe that there was a time when the song, "It's Beginning to Look a Lot Like Christmas" did not exist. Meredith Willson wrote the song and Perry Como and the Fontane Sisters had a huge hit with it in 1951, the same year that Bing Crosby also received airplay with his version of the song.

Since that time the message of this enduring classic tune is that at some point near Christmas, things begin to look different, they take on a festive appearance, the attitude of people are a bit cheerier, and a deeper sense of reflection and peace is often embraced. As I write this article, it is the middle of July, so it is clearly not beginning to look anything at all like Christmas.

Unfortunately, for many people, even several days into the month of December, their thoughts are not centered about the holiday season. Life rushes onward at such an alarming rate with each day presenting a new deadline that we feel must be met. In short, our society often fails to slow down enough to actually enjoy the things that really matter in life. We often miss the fact that the things that matter the most do not have deadlines. Work does not matter near as much as we think it does. Deadlines come, deadlines go. In the short run, deadlines may matter. But in the long run, the things that matter the most are the things that involve our family and the traditions that are a part of our social fabric. Christmas matters.

So with all the daily rush and deadlines, when does it begin to look like Christmas? Naturally, the answer is different for different people. Many retailers begin to try and make it look like the Yuletide season shortly after the Back to School sale signs are removed in the malls, while millions of shoppers automatically kickoff the season the day after Thanksgiving. But we are not talking about purchasing presents (which for me only adds to the feeling of always being rushed), we are discussing that glowing feeling of peace that should come with the Christmas season. When does that begin? For me, that

feeling of Christmas being just around the corner begins when my own company holds its Christmas party. That's when it starts to look a lot like Christmas for me. I trust that is also the case for many people. So as mobile disc jockeys, we should be aware of this and make every effort to spread the good cheer of the season by playing the time tested Christmas songs that will get everyone in the mood for celebrating what this time of the year is all about – the things in life that really matter.

Let's not forget that the annual Christmas party is in fact a party and "tinsel tunes" are not known for getting people

out on the dance floor. There are typically three music phases to a company party – the initial social time with upbeat songs, the dinner hour with a more subdued sound, and then the dance portion of the party. The first two phases of the evening would be when the good vibrations from the speakers would produce songs like "Sleigh Ride" and "Winter Wonderland." As both the standup comedian and seasoned DJ know, timing is everything when it comes to a successful performance. Just like a good punch line must be delivered on time, a DJ must know when to deliver the right songs. Starting with the songs in this issue's list

	SONG TITLE	ARTIST
1	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS
2	LET IT SNOW	MICHAEL BUBLE
3	HAVE A HOLLY JOLLY CHRISTMAS	HARRY CONNICK JR.
4	HOME FOR THE HOLIDAYS	BARRY MANILOW
5	MY FAVORITE THINGS	TONY BENNETT
6	HERE COMES SANTA CLAUS	ELVIS PRESLEY
7	FELIZ NAVIDAD	JOSE FELICIANO
8	JINGLE BELLS	DIANA KRALL
9	SANTA CLAUS IS COMIN' TO TOWN	BRUCE SPRINGSTEEN
10	LITTLE SAINT NICK	BEACH BOYS
11	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE
12	JINGLE BELL ROCK	BOBBY HELMS
13	WONDERFUL CHRISTMASTIME	PAUL MCCARTNEY
14	SLEIGH RIDE	DEBBIE GIBSON
15	SANTA CLAUS	HARRY CONNICK JR.
16	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
17	I SAW MOMMY KISSING SANTA CLAUS	JOHN MELLENCAMP
18	GOD REST YE MERRY GENTLEMEN	BELINDA CARLISLE
19	RUDOLPH, THE RED NOSED REINDEER	ELLA FITZGERALD
20	DECK THE HALLS	OTTMAR LIEBERT
21	WHAT CHRISTMAS MEANS TO ME	PAUL YOUNG
22	STEP INTO CHRISTMAS	ELTON JOHN
23	HAPPY HOLIDAY	PEGGY LEE
24	SANTA BABY	MADONNA
25	MISTLETOE	JUSTIN BIEBER

Christmas Dancing: Upbeat

for the social hour will set the mood with upbeat Christmas songs. Guests will begin to tap their foot as they sip their drinks and mingle with their coworkers and get reintroduced to each other's spouses whom they haven't seen since the last company party a year ago. Once the meal begins, the transition is also easy as you begin to sprinkle the likes of songs like Nat King Cole's "The Christmas Song" and a version of "Baby It's Cold Outside" (perhaps the new one by Lady Antebellum) through the air.

The most difficult transition is the actual dance portion of the event. Not because of knowing what to play, but knowing when to begin playing the dance music. If there are speeches to be made by the president or owner of the company, or awards and door prizes to be given away after dinner, the transition time is easy to determine. After those events are completed, the guests should be ready to "put on their boogie shoes" and proceed to the dance floor.

Over the years I have learned to make sure to know the agenda for the evening to get a good idea of the right time to make the third musical transition into the dance portion of the night. If you don't know ahead of time when the dance portion of the party is going to start, someone will come up ten or twenty minutes into the event and demand that you get this party started right now – they are ready to dance. Of course they are not really ready to dance they just want to pretend that they are in charge. If you have already discussed with those actually in charge and know when each event will take place, you can smile and take the guest's request and tell him that once the dancing begins (say, after dinner and the president gives out the annual awards) you'll have everyone on the dance floor.

A few other tips for a successful office Christmas party include knowing what to call the party. Over the past several years many companies have adopted the more inclusive term of "Holiday Party" instead of "Christmas Party." Though in all aspects it is a Christmas party, if the company is calling it something other than a Christmas party, you too should respect their wishes regardless of your personal beliefs. This would also reflect

	SONG TITLE	ARTIST
1	THE CHRISTMAS SONG	NAT KING COLE
2	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	FRANK SINATRA
3	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	BING CROSBY
4	CHRISTMAS TIME IS HERE	DIANNE REEVES
5	CHRISTMAS IS MY FAVORITE TIME OF THE YEAR	KENNY ROGERS
6	BABY, IT'S COLD OUTSIDE	LADY ANTEBELLUM
7	MERRY CHRISTMAS BABY	BONNIE RAITT & CHARLES BROWN
8	WHITE CHRISTMAS	BING CROSBY
9	CHRISTMAS IN DIXIE	ALABAMA
10	SILVER BELLS	JOHNNY MATHIS
11	NOEL	SMOKEY ROBINSON
12	THIS CHRISTMAS	JOE
13	WINTER WONDERLAND	LOUIS ARMSTRONG
14	I CAN HARDLY WAIT 'TILL CHRISTMAS	O'JAYS
15	DO YOU HEAR WHAT I HEAR	WHITNEY HOUSTON
16	HARK! THE HERALD ANGELS SING	AMERICA
17	AWAY IN A MANGER	MANNHEIM STEAMROLLER
18	CHRISTMAS WISH	STACIE ORRICO
19	CHRISTMAS THROUGH YOUR EYES	GLORIA ESTEFAN
20	O LITTLE TOWN OF BETHLEHEM	OUT OF EDEN
1	JINGLE BELLS	SINGING DOGS
2	SILENT NIGHT	JINGLE CATS
3	I WANT A HIPPOPOTAMUS FOR CHRISTMAS	GAYLA PEEVEY
4	DOMINICK THE DONKEY	LOU MONTE
5	ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH	SPIKE JONES
6	NUTTIN' FOR CHRISTMAS	BARRY GORDON
7	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE)	CHIPMUNKS
8	GRANDMA GOT RUN OVER BY A REINDEER	ELMO AND PATSY
9	TWELVE DAYS OF CHRISTMAS	BOB & DOUG MCKENZIE
10	THE CHRISTMAS SHOES	NEWSONG

Christmas Chill: Relaxed

Holiday Madness: Avoid At All Costs!

whether or not you play some of the more traditional religious songs on the list or not. Though the truth of the matter is that if it were not for the birth of Christ on earth over two thousand years ago, there would not be a Christmas party.

Yes, Christmas matters; and it begins to look a lot like Christmas for many people when

they finally get together with coworkers and their families at the annual office party during December. Our objective is to get everyone in the mood in the beginning of the evening with the joyous sounds of Christmas songs to cheer their soul, and then always be ready to put the souls of their boogie shoes on the dance floor when someone yells, "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, **Play Something We Can Dance To**.

ERG Jumps Into the Digital Pool

A REVIEW OF ERG MUSIC'S DIGITAL POOLTRAXX ONLINE MUSIC SERVICE

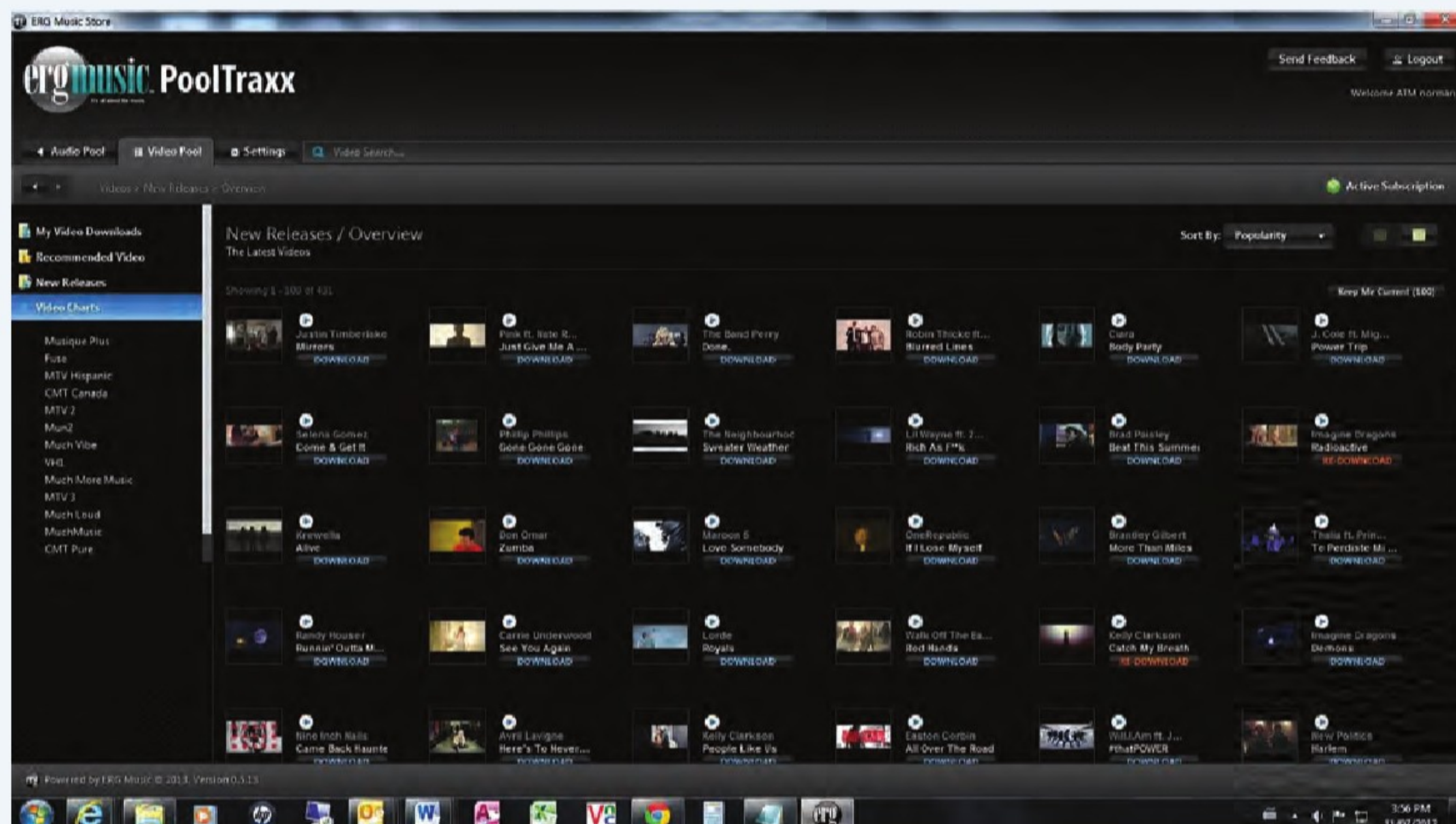
By Brad Dunsbergen

Recently I had the chance to check out ERG Music's Digital PoolTraxx online music service. This service gives you the latest music and music videos from most of the major labels almost on a daily basis. This is all delivered to by downloading the PoolTraxx app for either your PC or Mac.

scriptions are \$24.95 for music and \$49.95 for music videos. If you would also like MP3 or MP4 discs, there is an additional fee of \$8 per disc.

The PoolTrax app is very easy to use. At the top of the app there are tabs for music, music videos and settings. There are many different ways to find the new music or videos that you want. First is to do a simple search for artist or title in the search box. Next you can select the new music folder on the left side of

the app. From here you can download individual files or if you want everything, select the "keep me current" button to download the current sixteen newest files from each genre. You can also select "show all" in each genre to see all the songs. On the left you can select current charts. This will list all the latest songs according to the charts, in order. Downloading is the same as before. Next, on the left you can select genre to



Installation for the PoolTraxx app is a breeze, just point Firefox, Internet Explorer or Safari (sorry Chrome is not supported) to www.ergmusic.com/usa/music-video-karaoke-downloads.asp, click on the "download free" button in the center of the screen and it will bring up a new window asking you to accept the user agreement. If you do not already have Adobe Air installed on your computer, this is also the place where you can download and install it before accepting the user agreement. Once Adobe Air is installed and the user agreement is accepted, the installation file will download and install. This is all done in less than one minute. Now that the app is installed, open it and you will need to go to the login button in the upper right hand corner. After again checking yes on the user agreement, the next window to pop up is the login window, where you'll press the create a new account button. Fill in all your pertinent information to create an account and click the "create now" button. Now you will be asked what services you will like. Click the radio buttons for your preferences. Finally the next window will pop up saying that you will be contacted by ERG music shortly. I was doing this at night, and was contacted the next day. Current rates for sub-

bring up all the songs in the particular genre that you pick. Last are the "ERG Picks." This will display all the tracks exactly as they would come if you had gotten a physical disk.

All music files come in MP3 format encoded at 320kbs and have full ID3v2 tagging. They are also equalized and have the levels set so they all play at the same volume. The sound of the MP3s is nearly perfect CD quality.

The music video files come in MP4 format with the video encoded using the h.264 codec at an average rate of 4000kbs, 720p with a resolution of 1280x720. HD content is 24 frames per second. All videos are crisp and clean with hardly any digital artifacts. Best of all, all videos are tagless and DJ-friendly with no skits. The audio on all videos is in AAC format encoded at 320kbs.

For staying on top of all the latest, essential music and video content, ERG's PoolTraxx service conveniently and smoothly delivers the stuff you need, when you need it. **ME**

www.ergmusic.com

DJ Toolbox is where entertainers share the tools that help them achieve success—tools of all kinds. If you want to share yours, please send us (rb@mobilebeat.com) descriptions of your tools, how you use them, and why they are essential equipment for your business.

NICK DUVE

**ELITE ENTERTAINMENT OF CENTRAL FLOR.
ORLANDO, FL**

My "Book of Lists" - Yes, my play lists are saved and archived in my DJ software (Virtual DJ) but I've found it very helpful to bring my "book of lists" with me to every gig. It's a three-ring binder and includes lists I see in Mobile Beat, DJ Intelligence and my favorite play lists from successful events. You never know when you need help finding that perfect song. It took me some time putting it together but it was time well spent.

Table Cover/Skirt - There is nothing more annoying then showing up to an event and the client or party center forgot to supply you with a table skirt. Although I require the client to provide one in my contract, it doesn't always happen. I purchased 6' and 8' table covers (\$50-\$100) from Ultimate Support as backup.

Wix.com - Many of us have spent much time and money on professional, easy to navigate websites; but I now use Wix.com. I was able to easily build a beautiful and professional website without having

to understand HTML and at a fraction of the cost. I can easily make changes and integrate just about anything into the website. The cost is around \$12 per month.

iPod loaded with most-requested music - I found it a good idea to include the DJI/MB Top 200 most requested tracks on an iPod. This serves as my backup if my computer goes out or if I am having any technical issues. These 200 songs only take up about two gigs of space. I also include the client's requests, just in case.

Gig Bag and Back Up Equipment - There are a ton of good gig bags, but for me, I wanted to find one that I could fit some of my essential equipment in, such as my backup mixer, extra cords, computer, external hard-drives, head phones, batteries, aspirin, gum and everything else I might need at a gig. I purchased the Odyssey BRLCONTROLW Redline Series DJ Gear Bag. The cost is



Continued on page 36...

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Your local music gear retailer is still the only place you can get your hands on actual gear to try before you buy! Stores listed here typically have DJ gear-savvy sales people ready to help you make the right buying decisions. Don't miss out on what the stores have to offer!

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Stop in , or better yet, tell a friend who has not yet experienced *Mobile Beat* to stop in at your nearest participating DJ gear dealer, to receive a complimentary copy of *MB* with a product purchase.

... continued from page 33

around \$150 and it's the perfect bag for me.

Insurance and Contract Documents - I always bring a folder that carries all my insurance and event contract documents. Many larger hotels or party centers will ask for your insurance information for their records prior to the event but it is always good to keep a copy with you.

DJ ROCKIN' BOB

LUBBOCK, TX

When I think about the single most useful tool in my set up, what tool is key to the success of any event (aside from me) I would say it is **my PA system**. With my sound system, my VOICE is carried to the far corners of the event and my MUSIC is played for all to enjoy. I recently purchased a pair of QSC K-12s and KW-181s. They are UNBELIEVABLE! They are strong, durable and I love the sound that comes out of them!

My van is absolutely indispensable. I can pack a crazy amount of gear inside. I don't always have to unload when I get home (I welded bars in the windows) and I have a FULL wrap on the van and let me tell you what: People see that thing all over the place.

DJ Event Planner has been a great tool to help me organize my calendar, whether it's gigs, meetings or even dates for me personally. Not to mention the online tools for the party organizer or bride to log in and update new information. Because DJEP is so connected with all that I do, I can receive updates instantaneously. I really also enjoy the "Check Availability" feature I get to add to my website.

My last "can't live without it" tool would HAVE to be **my smart-phone**. The world would come crashing down around me without this wonder of technology! I can get all of my DJEP info, hotspot for that bride who just has to check her email, download that "must-play" but completely obscure request, and I can even control my DJ software!

JOE BUNN

JOE BUNN DJ COMPANY RALEIGH, NC

Pioneer DDJ-S1 - Yes, I know that Pioneer has issued the DDJ-SX, but I prefer this simple controller. I used turntables when I was younger, then switched to the CDJ-1000s when they came out. The beauty of this controller is that it incorporates many of the features and functions of the original 1000s.

QSC K and KW Series Speakers - I really love these speakers, and having been in the game for over 25 years, I've used everything. For 99% of my gigs, I take two K12s on stands and then place the KW181 (18" sub) underneath my table. They are powered, not super-heavy, they sound great and get plenty loud! I also love all of the inputs on the back of the K12s.

All Apple Everything - I don't want to start a DJ World War about Mac vs. PC, but I will say that I haven't used a PC in my office or at a gig in about seven years. I just love that Macs are so rock solid. The Macbook Pro has

never let me down at a gig, and that's where it matters most. I also use iPods for backup, iPads for client meetings and taking notes, iPhone for everything, Apple TV for streaming music, Airport Extreme for creating a wireless network in our office for our clients and DJs. You could say I am a brand loyalist.



Odyssey Cases and Bags - I love the all-black sliding-shelf road case for my Pioneer DDJ-S1. It not only looks great, but is completely functional and keeps me from having to bring a separate laptop stand. I also am infatuated with my Redline Series gig bag. It has tons of pockets and space for a laptop, stand, pens, cards, adapters, headphones, and much more. I've taken mine all over the country and beyond, and it holds up!

Ultimate Speaker Stands - For my QSC speakers, my choice of speaker stand is and always has been Ultimate. I prefer the Telelock version for easy up and down. If you keep them in the dual-pocketed Ultimate stand bag, you can keep them in great shape for a long time.

Rock 'N Roller Cart - I honestly think I would have gotten out of the game a long time ago if not for two things: Serato and this cart. I literally take my entire rig in with the 18" sub and my suit on top in one trip! You can't beat that! Trust me, your back will thank you.

DR. SHOCK JOCK

WHOKNOWSWHEREVILLE, USA

Radio Shack/Realistic Selectacom FM Wireless 3-Channel Intercom System - This is so cool for the office. I rigged one up by the door so I can hear if someone is walking up. One on my desk, and one goes with me to any other room I'm in. The extension cords are a hassle, but hey, it's worth it.

VIDEONICS Sound Effects Mixer - I've got 51 different sound effects. My favorites are breaking glass and screams. Either of those two are hilarious when you sneak it in during the bridal dance. Highly recommended.

Meteor Probeam 150 - Not only is this the best lighting fixture ever made and the only one I use, but it is a great conversation starter. At every gig at least one person comes up to me and says "Dude, that is so Woodstock." Which not only allows me to give them a business card, but also lets me direct them to YouTube videos I took at the festival.

A Copy of A Different Spin: The DJ History Book - Supposedly the guy who wrote the book mentioned me, but I'm a busy guy and don't have much time to read. So I pack the book with me for those times during a gig when nature calls and I need to do a quick exit while leaving "In-A-Gadda-Da-Vida" playing, and I can catch a few pages at a time.



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STEVE MOODY

STEVE MOODY'S ENTERTAINMENT CONNECTION
RIDGELY, MD

iPad - Like many other entertainers, my iPad has become a huge tool in my box over the past few years. Honestly, it seems like I'm always finding great new ways to use it. Of course there are all the basics like taking notes with clients during meetings and having them go directly into their account in our administration program. It has also made sharing my PowerPoint presentation during the sales consultations much easier. I love not having to carry along a full-size laptop.

It is so great to be able to walk into a meeting with just that small little case. The iPad also gives me the ability to record our brides and grooms for custom voiceovers and play custom edits of their song requests for them at meetings. Additionally, having a wireless connection also allows me log in to our website in order to show them how to use the planning tools. It totally takes the guess work out of it for them and makes their planning process with us much less stressful.

At actual events, the iPad has come in handy since I downsized my ceremony/cocktail-hour mini sound system. The dJ app has been a huge help—again, no second laptop needed for this second sound system.

Like most of you, we spend a lot of time in preparation with our wedding couples. However, every once in a while, someone special to the bride may come up and request a song that she did not include on her list, maybe a song that they used to sing together when she was young. How great to be able to instantly download that song from iTunes! The guest is happy, the bride is happy, and it makes us look like a million bucks in their eyes.

How about this one: "Hey DJ can you play____?" and they don't know the exact title of the song—and you have no idea of what they are talking about. How wonderful to be able to jump onto Google and type in the words they do know in order to find the song. If they know a chorus of the song you can even have them say it into the Sound Hound app in order to find it.

In all honesty, there are just too many uses to list but would really like to share one last thing. I have my website, business Facebook page, WeddingWire and Knot review pages all bookmarked. So whenever someone comes up and inquires about my service, I can easily pull these pages up and wow them with five-star reviews, video testimonials and much more. I can let the business speak for itself and not have to toot my own horn.

Education - Though not a tangible piece of equipment, I can not put enough emphasis on how continued education in our industry has helped me to improve my craft—from national and regional conventions to workshops and one-day symposiums. I was raised by my mom and grandparents and I can still hear Pop telling me to get as much education as possible. There are so many things in life that can be taken from you. No one can ever take your knowledge! I only started attending industry events a few years ago and my only regret is that I did not do it sooner. I spent

the first 18 years of my career never understanding the first thing about how to run a business. I was totally performance-focused and just sort of winging it. If you are reading this magazine and have not yet attended an industry event, I encourage you to take the steps to make it happen. You are reading *Mobile Beat* right now—what a great start. Get yourself there!

Microphone...Technique - I feel that so little value is put on one of the most important tools of the trade. Think about it. There are a handful of entertainers in our industry who truly have the ability to hold an audience in the palm of their hand for an entire evening...and they all have one thing in common: their microphone. What kind do you need: Shure, Audio-Technica, Sennheiser? Truth be told, it could even be the infamous Radio Shack model that most of us started with back in the '80s, LOL. We all know that there are certain entertainers that could stand in front of an audience with the cheapest of mics and still come across sounding like a million bucks.

Every DJ service is different. We all specialize in different types of events. In my case, over 95% of my company's business comes from wedding receptions. That being said, great microphone technique is a must.

I'm just throwing it out there: I would rather spend several hundred dollars on a microphone technique workshop for my staff than buying them all the most expensive mics on the market. Of course you want a decent sounding mic. But keep this in mind: In general, most event guests are able to tell the difference between bad and good sound quality, but truly lack the ability to hear the difference between good and great. Their ears do not hear the same things that ours do. Generally, most guests are not listening the way that we listen. My staff all use mics in the middle price range (Shure and Sennheiser) but I would suggest that the way they are used far outweighs the brand name.

Spousal Support - No, not alimony! Having the emotional and practical support of a spouse goes a long way in our industry. Those who have their support may accidentally take it for granted from time to time; while those DJs who do not have the full support of their spouses encounter bigger roadblocks in their business and professional lives.

When God put my wife, Lori, in my life, I had no idea she would actually become such an important part of my business as well. When my company expanded from single to multi-op over the past few years, it became immediately obvious that I would not be able to do it alone. Who better to help than my best friend? I know that it may not be for everyone but it truly works for us. We have been able to raise our young children without outside childcare during the day, and have really made something special for our family.

Lori takes care of all of the behind-the-scenes parts of our business like payroll, keeping in touch with the venues, organizing equipment needs for DJs, and so much more. However, the biggest asset to my business and our life together is that she fully supports me and the business that I have worked so hard to build since 1989. She attends conferences with me, takes her own notes and then compares and adds them to my own. She helps keep me focused on the priorities of the business (otherwise I would be buying every new cool toy that comes out, instead of putting a priority on things that will make the most money for the business in the long run!). Her support is priceless, and it's probably the best tool in my toolbox. We have gone through a lot together. We have had some lows, but all of the fun and exciting parts of the business as well. It is great to have someone to share it all with. It has been so much better not having to go it alone. **MB**



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Big Daddy Walker

CINCY DJ MAXIMIZES HIS WEDDING PRESENCE

Hailing from Cincinnati, Ohio, Big Daddy Walker, (Big Daddy Walker Productions) is a leading DJ in his area, and has taken the unique step of adding the capability of performing actual wedding ceremonies to his company's services.

He shared a little bit about how he converted from a part-time, fill-in DJ with a regular day job, to running a full-time, multi-system entertainment operation...

Big Daddy Walker: Well, how I got into the DJ business was sort of an accident. I had a great friend, actually a mentor, who was DJing part time, and sometimes he would need help and would ask me to fill in for him when he was on vacation. We actually did a "Blues Brothers" gig together for a while. We did some events for Starbucks and different people.

And he always told me when I filled in for him, that people really enjoyed it and he got great feedback. He had been pushing me for a long time to try and be a DJ. And when the economy kind of faltered back in, for me, about 2006, I had decided—I had some benefits, as a disabled veteran, to go back to school and to get my degree as a special education teacher.

At that point I started DJing to make extra money; then it grew to the point that I couldn't handle all the business. And we kind of started building—as a joke at that time—Big

Daddy Walker Productions.

Mobile Beat: So you did a bit of DJing before starting your own company. How has it been, growing to have other people working for you? Cloning is obviously not an option. How do you pass on your approach to performing, customer service and so on, to other DJs?

B D W: Well, that's a great point. I'm hoping that they can get this cloning thing down over in Europe and I can figure this out. But you're right, I can't clone myself. But what I can do is show certain things that I have seen work for me, certain DJ attributes that work, and share those with my DJs and kind of show them how to do it but make it their own personality. And the people who have followed what I've asked them to do have been extremely successful.

M B: From your website (www.BigDaddyWalkerProductions.com), it looks like you are primarily a wedding company. Is that your favorite "neighborhood?"

B D W: Well, to be honest with you, I like to DJ anywhere, anytime. But I do love weddings only because it's a special time in someone's life and I love to be a part of that. But I just as much enjoy being down at a club or a large event somewhere and really rocking the crowd and watching how the music can take that crowd in any direction I want, based on the music that I play. But we do a ton of weddings because of the quality of product that we put out.

M B: What's the average in Cincinnati for a DJ, and how do you compare?

B D W: From what I can tell, hearing what people have told me about my competition, they're averaging around \$750. As a company, we average right around \$1,400; and myself, I'm getting about \$2,000 a wedding right now.

M B: So you're already selling a premium with your DJs. How are you able to sell yourself as even one step above that?

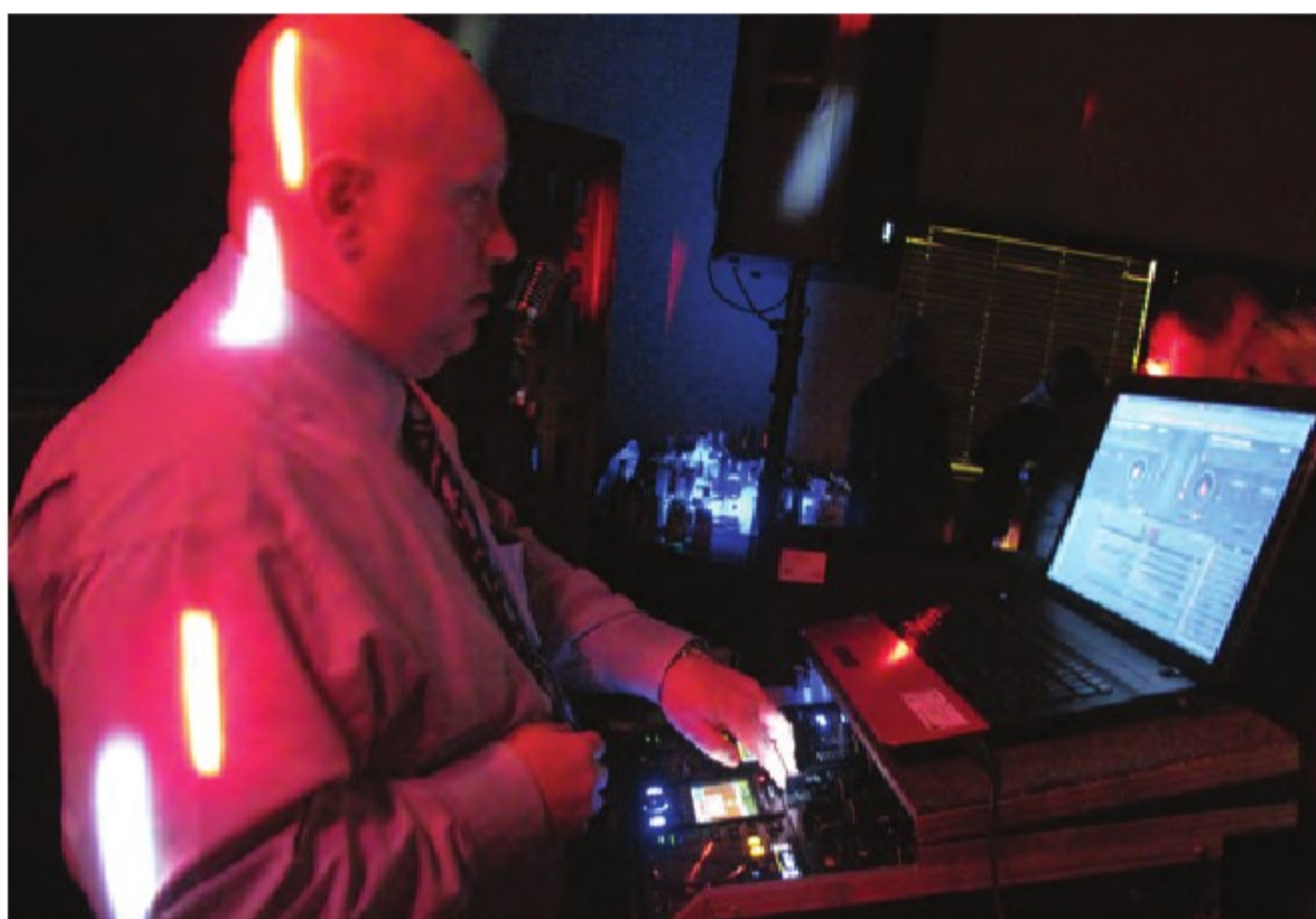
B D W: I offer it, and they say yes or no. You don't know until you ask, and the reality is they've either seen me somewhere, at a wedding or other event, or a friend has told them this is the guy you want. I would say the majority of our business is referral.

M B: You have a nice-looking website, so obviously the Internet means something to you as far as promotion. What about bridal fairs and magazines, and that kind of stuff?

B D W: I don't do any bridal magazine advertising. Print has not worked for us. It's kind of been a waste of time. But we do two bridal shows in the winter that have been successful for us here in Cincinnati. We do Wendy's Bridal Show, and that's the first weekend in January. And then the second weekend is one called the Wedding Showcase, and that's at the Blue Ash Convention Center in Blue Ash, Ohio.

And then there is usually one that we'll do in the fall by a company called Ohio Bridal Expos. We really like their shows.





They're smaller; a little more personal. Since we build our business on personal attention, it works out nicely for us.

So we do about three shows a year. I know a lot of people do every single show, but there's so many shows. We try to concentrate on the better-quality shows.

M B: What kind of presence do you usually have at a fair?

B D W: It's kind of funny. We don't set up our gear. But we have three different pull-up displays, and two of the side ones are high-quality graphics of our E-V speakers—my wife's idea, actually. So it looks like we have speakers there... and in the middle is our logo with all the different things that we do. When people come up to talk to us we tell them who we are and what we do and how we can help make their day special.

M B: Your website mentions a unique service you provide, beyond the usual DJ offerings. Tell us about actually performing the wedding, in contrast to just performing at the reception.

B D W: Yeah. That kind of came about when we had office space open up next door. We needed more storage space, so we took that over. We've got about 2,400 square feet right now. And my wife said there was a lot of room in there and we should put a chapel in here.

And I said okay because we had been doing some officiating—what I call "same-day officiating," where guests would call and say, "Hey, I'm in the military, I need to get married today before me and my fiancé go back to the base." So I was doing a lot of those in our office and my wife didn't like the fact that they were getting married in our office. She wanted something nicer. So now we have the chapel and we do have officiants that are working with us to offer those services to our bride and grooms.

M B: Are you much of a gearhound? You mentioned the E-V speakers; what else do you use? Are you a laptop-style DJ?

B D W: Yeah. We use laptops. For our weddings we have Pioneer DJM-5000 mixers with the MEP-7000 players, which puts out an incredible quality sound. I really like Pioneer stuff. I also have the Denon MC6000 that I use for mixing video and mixing music, maybe if I'm just showing up at a club and I just need to plug into their unit and play music.

But I do use laptops and typically we use PCs. Virtual DJ—I

love it. It's so simple and it's got so many tools for the money. I know a lot of the long-time guys would disagree with me and talk about scratching and mixing with Serato and the Traktor. But for how we run our business, Virtual DJ is just awesome.

M B: Where do you see things going in the next couple years?

B D W: Well, I'd like to kind of spread out a little bit...to find the right people to be able to open in other markets and maintain the quality that we've been able to maintain here in Cincinnati. But it's hard to keep your thumb on that when you're far away.

We have an incredible foundation. I've got incredible people that work with us, that care about our business, care about our clients. I will grow when the right people come along. I'm not going to grow for the sake of growing.

M B: Any other last bits of Big Daddy wisdom for the average DJ that's out there?

B D W: Well, the only thing I can say—I can't remember exactly how it goes, but it's from Zig Ziglar—you help enough people get what they want and you'll get what you want.

Brides who are looking to step up in quality are much happier than those who paid the low price and had all their guests left early. Decide which avenue works best for you, but I can tell you, I have fewer headaches, more quality time, and a better relationship with my brides and grooms based on the quality that we provide. **MB**

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My Simple Mic Philosophy



**THE MIC IS A SPOTLIGHT
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By Ryan Burger

Father of the Bride: Hey, buddy, I'm not paying you to hear your thoughts on life. I'm paying you to sing.

Robbie: Well, I have a microphone, and you don't, SO YOU WILL LISTEN TO EVERY DAMN WORD I HAVE TO SAY!

From *The Wedding Singer*

Over the last 25 years of DJing and MCing events, and attending conferences including the Mobile Beat Las Vegas show, I have learned many things about being a DJ and MC. However, most of my experience has been gained on the job.

As I was discussing with a new DJ on our staff this past weekend, the only real way to learn how to be a DJ or MC is, ultimately, job training. While some skills can be taught in a DJ training session like the ones we and many other companies run for our staff members, or at a trade show seminar or workshop, it's really the on-the-job situations that make the most difference. There is only so much that standing in a room facing a mirror with your SM58 in hand and "acting like you are a DJ" can do.

What I was discussing with that new DJ, who without a doubt has the music, mixing and technical skills of being a DJ down, but needs to hone his mic skills. I boiled it down for him this way: Your job is to direct people's attention, and simply that. While the stereotypical DJ thinks he is the center of attention, saying stuff in that deep "DJ voice," it's really the equivalent of "Hey, ladies and gentleman, look at me, I have the microphone"—kindo of like Adam Sandler's *Wedding Singer* character quoted above. Simply put, you are not the center of attention at any event you do. You are more like the ringmaster at a circus.

Yes, your job is to get the attention on you—then quickly redirect it to wherever it needs to go to make the event flow. For instance, the grand entrance of a bride and groom into their wedding:

"Good evening everyone, I'm Ryan your MC for the evening... and now it's time to bring in the wedding party. If you could direct your attention to the doors to your right..."—thus placing the center of attention on those doors and the impending excitement, after they were with you for only a few seconds.

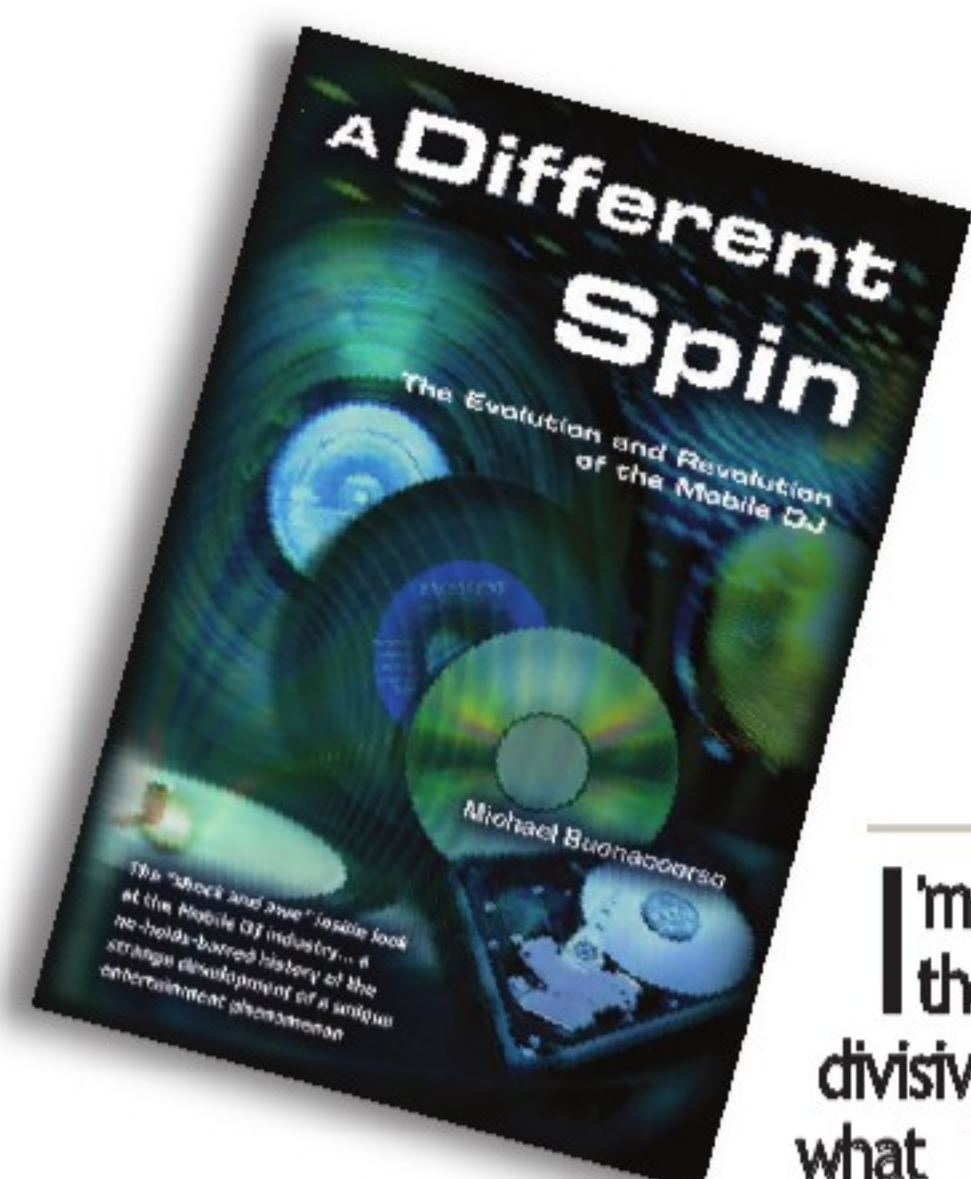
Or the bouquet toss when you are getting people up to the floor:

"It's time for the bouquet toss and we need all of Christine's unmarried ladies on the dance floor....—putting the attention on the bride, as you walk towards her to get names.

Many DJs think they need to BE the center of the event, and that's where they make a big mistake. Even when you are doing a Love Story description, you aren't the big voice in the room, you are telling the story and people need to be looking at the people you are talking about, and pointing them out—those people who are part of the story of the bride and groom that you are telling.

When I was talking with that new DJ on Sunday morning as we drove home, I brought up this style of MC skills because he was like most new DJs: initially apprehensive about being the center of things at a wedding or other events. I put him at ease by explaining that people will only be looking at him for five or maybe 10 seconds at a time, until the attention is handed off to the person he's directing people toward. (By the way, this is a good reason to have the sound for the wedding reception properly spread out around the room, and not just aimed at the dance floor. If they can't hear you, you can't direct them!)

The bottom line is to remember that you're the director—there's a reason you're called an MC, which stands for "MASTER of Ceremonies"—so be the ringmaster and be confident...you are a DJ with the skills to rock the party AND put the focus on the guests of honor at any event you do. If you do that, you are sure to keep moving on to bigger and better gigs! **MB**



Can You Handle the Truth?

INDUSTRY LEADER REVIEWS EDGY BOOK BY MIKE BUONACCORSO

By Mark Ferrell

best. It's not "opinion." It's just unavoidable.

The truth, when looked at objectively, divides DJs into groups. The truth, when looked at objectively, explains why DJs have never coalesced into a group of professional tradesmen and women. It explains why there are too few participants in associations and trade shows. It explains why DJs can't charge enough to provide for their families without going multi or renting out gear or adding video services or selling seminars and workshops.

I don't make this stuff up. Mike

I'm afraid that the truth is divisive. It's not what I want. It's not what would be

Buonaccorso didn't make this stuff up. It's just the truth. And this truth divides.

The trick is to explain the truth in a "down to earth" way that is non-threatening. Truly an amazing feat of prestidigitation. Because DJs, by their very nature, are easily threatened.

But if it's too soft and non-threatening, the very DJs that need to hear the message the most will think that what Mike is saying—the truth—doesn't apply to them: "He's talking about the OTHER DJs."

That is what happened when Stacie Tamaki wrote a post on her blog titled "How Much Should Your Wedding DJ Cost?" (theflirtyguide.blogspot.com). It was linked to by hundreds and hundreds of DJs who didn't recognize that she was identifying THEM as mediocre or less than mediocre. She was too ambiguous. DJs wrote comments, sent the article to

their clients, and linked to it from their websites—never realizing that they were the ones she was writing about when saying that the bar was set shockingly low.

The truth is divisive. Mike wrote the truth in his book, *A Different Spin*. He has spoken the truth with the credibility he has as a trade show organizer and former publisher, as someone who has listened, for decades, to those who provide services and products to mobile DJs.

DJs, if they are smart, will listen carefully, be honest with themselves, and own up to the truth found on the pages of Mike's book... maybe even make some positive changes to the way they do business. If not, things will continue as they are: status quo. **MB**

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Monoprice Moves into MI

ONLINE CABLE & GADGET SUPPLIER TO HANDLE DJ AND PRO AUDIO HARDWARE

By Ryan Burger



I'm not sure what initially turned me on to Monoprice.com but I know it was about three or four years ago when I first found it. Initially, I discovered that it's a fantastic place to get cables.

This included computer cables (networking, USB, VGA, etc.), TV and stereo needs (HDMI, RCA),

switches for switching any of the above, splitters to redirect strong video signals, and adapters to convert almost anything to anything. They also supplied me with iPad chargers for my car and home, projector mounts, video amplifiers, desktop speakers... well you get the point. During the last couple of years, we have placed a "show prep" order about a month before the Mobile Beat Vegas show.

They ship out of California, so I can order stuff on Monday and have it on Thursday or Friday (using regular service) depending on when I hit their shipping deadline. They've never had a product back-ordered that I needed. On almost all of their cables they offer multiple grades of quality; I usually pick the middle level and it has served me very well. As an alternate source for products that I can get from the local big box store (usually of lower quality and often at five times the price), in a prettier box, Monoprice has been fantastic.

Until now I haven't purchased any DJ oriented cables from them, but that could be changing because now they serve the DJ market...

At the last winter NAMM show, when I walked into the arena area of the exhibit floor (where a lot of the DJ-oriented exhibitors end up) I saw Monoprice in an attractive booth. I got excited that they were clearly entering the MI market, which includes the DJ realm. After talking with Jess Macintyre, the Product Manager of Pro Audio for Monoprice, I was even more excited that they were going way beyond just XLR and DMX cables, and expanding the adapters/misc stuff I was already getting from them. A look at the new "Pro Audio Series" area of the website reveals that they are currently stocking all the standard cables that DJs and sound/lighting/video engineers need, including 1/4", XLR, Speakon, audio snakes, combo adapter cables, wall plates, and stands of many kinds, including DJ-friendly speaker stands with air assist.

The next phase of serving the DJ market is soon to come, with the addition of DJ mixers and PA systems to the tabletop mixers

and microphones they've already added as live sound products. Plus, a dedicated "DJ & Karaoke Systems" area is in the works. It's obvious Monoprice is moving past focusing on "commodity" products only (ie, cables) into the world of serious hardware.

Macintyre says, "It's exciting to redefine the pro audio industry's price points by offering Monoprice's Pro Audio Series products at previously unheard of prices. We will continue to expand our line across all MI categories with the same level of quality as the established name brands." He has sworn me to secrecy on some of the other products that they've been testing (even with the DJ at his own recent wedding!).

Monoprice is out to revolutionize this industry, as Luke Grant, Director of Marketing says: "Monoprice is in the right place at the right time with our direct-to-customer business model. While we are known for cables and electronic accessories that are on par with national brands but at much lower cost, we are also excited

about applying the same success formula to newly expanded product offerings...Our customers have indicated a strong level of interest in pro audio, and Monoprice's approach allows us to provide the right performance specs at a great price without cutting corners on quality. That's what makes our business work."

Stay tuned to Monoprice.com and check out the accompanying article on some of the first products that MonoPrice sent us to review. **MB**

First DJ-Oriented Gear from Monoprice

By Ryan Burger

As discussed in the companion profile, MonoPrice has made a strong move into the MI market under the direction of Jess Macintyre, Pro Audio Product Manager. He sent over their first DJ-focused products for some quick reviews. These are standard pieces of equipment, but they're coming to DJs with fantastic pricing.

First, some well built products: a microphone and headphones. The dynamic mic sells for under \$15 (cable not included) and features a helpful on/off switch. I've always been a fan of that little extra touch on a mic, to help keep feedback to a minimum. It



sounds good for its price, and feels solidly built, with a zinc alloy shell. This would be a good mic to carry (with a cable) as a backup to the wireless units that most DJs use. The DJ headphones are standard issue, with swivel ear-cups, a detachable cable, and a 1/8" to 1/4" adapter. They have a good sound for their \$25 price point.

The most interesting piece they sent over was the Music Mount for iPad. At first I didn't think it would work for DJs, based on a quick look at mounting system, but he convinced me to try it, and I'm thrilled he did, because it ended up working perfectly. At the first event where I tried it, I was able to set it up nicely and use it throughout the night. I'm looking forward to rolling it out regularly, as I always carry the iPad as a secondary DJ device. The mounting system is flexible enough that it can be attached to almost anything (including microphone stands), letting you place the iPad exactly where you want it. A great buy at under \$25.

Another sturdy piece of standard DJ gear I got to test was a set of steel speaker stands—for under \$50. They work well for raising either passive or heavier powered speakers up to 3.5 to 7 feet above the dance floor. They have pneumatic shock absorbers to help lower the speakers safely as well.

MonoPrice also sent along some XLR cables, which I thought

I was already familiar with; but upon seeing their finish and using them, I knew I hadn't seen them before. After using their reliable computer/networking and other audio cables, it wasn't surprising that the XLRs also worked well. With these 15-foot cables in their Premier series (the only series at the moment) selling at under \$10, they're sure to be popular.

Along with these purpose-built items for mobile DJs, MonoPrice offers plenty of gear for the DJ's studio/office as well. One useful piece is an 8-channel audio mixer with USB interface, for under \$80. This is a basic unit, which we are planning on using in our mini-studio here at BC Productions. For this part of the MonoPrice product review, I handed it off to my partner Jake Feldman

Jake Feldman, Mobile Beat Production Director says, "Whether you're in a studio or at a club or on a mobile event, the Monoprice 8-channel USB mixer is a surefire option for those that are truly mobile. This mixer features a full list of input options, including four balanced XLR microphone inputs, four unbalanced mono 1/4" TS line inputs, two pairs of unbalanced mono 1/4" TS inputs ganged together for stereo control, a single USB 2.0 input/output for connection to a computer, a 3.5mm stereo TRS input, and a pair of RCA inputs. The mixer can provide +48V phantom power to all four XLR mic inputs. The best parts about this mixer are the price and ease of use. Ever wanted to record custom vows for the first dance and have a ceremony package? This can be your option for both of those, as well as basic production events."

I'm very interested to see what kinds of products Monoprice adds to their Pro Audio Series; we should have more to tell you about in upcoming issues of Mobile Beat. When you go to Monoprice.com be sure to check out the Pro Audio Series, but as you wander around the entire site, you're also sure to find many other interesting things for business and personal use. **MB**



Surprised by Sony

A SONY SKEPTIC IS CONVERTED: THE DWZ-M50 DIGITAL WIRELESS MIC SYSTEM

By Ashley Riggs

Despite its smartphones and visual displays being featured in almost every recent James Bond film, Sony is not a brand I have ever associated with being of particularly high quality or offering great value for money. In fact I've always been hard pressed to find any justification in terms of features for their usually higher-than-average price points. Sony is also not a brand that has previously been associated with professional audio products for DJs, so I was surprised to be asked to review their new professional wireless mic system. That said, I always try to have an open mind and so it was with intrigue that I set about putting the new DWZ-M50 system through its paces.

The DWZ-M50 is part of a new range of wireless audio products from Sony that use digital technology to transmit in the same frequency range (2.4GHz) as wi-fi computer products. An advantage of this new technology is that up to six channels of wireless audio can be used simultaneously without a licence.

We are "mobile" DJs, and as such, portability is an important

your arm ache. The weight has also been nicely balanced and the whole unit sits well in the hand.

A small, stubby aerial sticks out from the base of the transmitter section, while a push button for power/mute resides between the mic head and battery compartment, which is a perfect position for thumb operation. Holding the button down for one second switches the mic on, indicated by a green LED. A second short press puts the unit into "mute" mode, which is indicated by the LED turning red and flashing. The mic can then be un-muted by another short press. To turn off the handset you simply press and hold the button until the LED goes out.

To avoid accidental operation, the power/mute button is recessed slightly into the body, which tells me that the design has been thoroughly thought through. Another safeguard is the Lock switch which can be found once you remove the battery cover. When in the lock position, this slide switch disables the power/mute button altogether so an inadvertent press of the button will have no effect. This is a very handy feature if you give the mic to someone else to use, for example for a speech, as it ensures that the speaker can't accidentally switch off or mute the mic.

The battery compartment holds two AA batteries which will typically allow between 10 and 12 hours of use. Also inside the battery compartment is a red 7 segment LED display that shows the channel number. The display is nice and clear, so you can see exactly which channel the mic is on, regardless of the light conditions. A small tactile button is positioned to the right of the display so you can select channels and either a wide or narrow bandwidth. There is also a clearly marked USB port. While I was unable to find any reference to this in the manual I believe its purpose is to facilitate future firmware updates.

The mic head is removable and can be interchanged with others from the Sony range, as well as third party heads such as the popular Shure SM58. The head twists off with a counter-clockwise rotation. Once removed, the three contacts for the head are clearly visible, as well as a three-position attenuation microswitch. This can be set to 0db, -6db or -12db. The idea being that over-modulation, perhaps from a particularly powerful singer, can be adjusted so the level doesn't push into the red on the receiver display. Personally I'd have preferred it if the attenuation control was rotary and positioned on the receiver which would make access for adjustment a lot easier. The switch is set to 0db from the factory and I found this setting to be absolutely fine for general use.

WIDE RECEIVER

On to the receiver, which is an externally powered, half-rackspace unit. A rack mount kit is not included, but is available as an option for those who need it. The front features a power button, a large, color LCD display, a combined rotary select and enter control, and an ESC (escape) button so that you can navigate backwards through menu levels. This has to be among the best receiver displays I've ever come



consideration for most. So you can imagine, as I removed the system from its box, how upset I was to find that the DWZ-M50 does not come with any kind of carry case or protection for the handheld unit. Nor does it come with any type of patch cable. Actually though, in the past, I've usually found the less extras that are included with a product, the better the product itself normally is. Looking inside the box reveals the handset, receiver, a pair of aerials, a mic clip, CD ROM manual, and power supply.

How a mic feels in my hand has always been a personally important aspect, almost as much as how it sounds, so this was the first thing I picked out of the box. The sturdy satin black metal body has a great look and style. The mic is heavy enough to feel like a quality-built piece of gear, but without being so heavy it would make

across. It's very comprehensive, to the point that even the handset's estimated remaining battery time is displayed, though you do have to select which type of batteries are being used in the settings for an accurate reading. A large portion of the screen real estate has been devoted to the channel number selection, making it very easy to see at a glance. As this is a true dual diversity receiver there are signal level indicators for both the A and B aeriels. Audio level is displayed by the usual ramp scale icon lit from the left in green with red segments on the right to indicate peaks or if the level stays too high. The display also indicates if the mic has been put into mute mode and shows the equalizer status; more on the EQ below.

The rear of the receiver has two bayonet style connectors for the aeriels, a 12-volt DC inlet socket, an XLR balanced output with a mic or line level switch, and two unbalanced 1/4" jack outputs. There is also a cable clip for the power cord and a USB socket. I was very pleased to see that the power inlet socket is well insulated from the chassis of the receiver. Other brands of wireless mic that I've used in the past haven't had this, so plugging in the adapter has caused a spark. Again, this is evidence of a nicely thought through design.

The menu system is very easy to navigate. Channel selection is simple and you can even have the receiver decide which channel is the clearest for an interference free link. This is handy if you are working with lots of other wireless equipment; however you must remember to make sure the handheld unit is set to the same channel, as this won't happen automatically. It would be nice if it did--a future update perhaps?

ALL THINGS BEING EQUAL

Now then, if you were head of R&D at the Sony wireless mic department what feature might you add as a USP? Whatever it was that you just thought of, you're wrong. They added a built-in five band graphic equalizer. As far as I know this is the only wireless mic with such a feature, though some other brands do offer EQ presets. At first I couldn't see the point of this, as I imagined that most users would prefer to adjust the EQ on their mixer. Then I remembered that the balanced output can be set to line level. That means you can connect directly to an active speaker and have very good control over the EQ without the need for a mixer. Clever! The EQ has screen-based logarithmic sliders which are simple to adjust using the rotary control. If desired, the EQ can also be easily switched off for a completely flat response.

So how does the mic actually sound? Well, to my surprise, it sounds great. When A-B'd against an industry-standard, corded Shure SM58 with the EQ switched off, there was very little difference between them in terms of sound quality. The only thing I noticed was that the SM58 had slightly more presence in the mid range.

How good a wireless range does it have? While I was unable to find any reference to the expected range in the manual, when testing it at a club where I play, I found that walking through a nearby doorway, which prevented me from being in line of sight of the receiver, killed the signal completely. However, as long as I was within line-of-sight there were no problems at all. I would suggest that, as this system uses the 2.4GHz frequency, it has a range similar to that of a domestic wi-fi network.

Would I buy one? Good question. If I wanted a good quality digital wireless mic system, then yes, I think I would. My opinion of Sony has actually been turned around by the DWZ-M50, which is an impressive and adaptable system. (List price - \$699, street price - less than \$500.) **MB**

pro.sony.com/bbsc/ssr/micro-proaudiosite/

Mic on the Spot

GALAXY ECD TWIN PACK

By Ryan Burger

Galaxy Audio is a company that has been serving mobile DJs for years with products that are popular within the DJ industry but are not a major topic of DJ discussion. Their gear quietly fills needs that DJs have, without making a big splash. When they contacted us late last year with news of some products that are more specifically geared to DJs I was excited about the opportunity to spread the word on this company.

The first product they sent is from their Any Spot Wireless



Microphone Systems line and is called the ECD Twin Pack, which includes a receiver and two transmitters, in varying configurations. The ECDR receiver unit is a dual-channel system that works within the UHF band with selectable channels and a 150' quoted range. I got an effective distance of 100' instead, but of course the 150' is based on ideal circumstances, as all manufacturers quote on such wireless products.

For a two-mic system at a price point averaging \$200, this is a fantastic piece of electronics. The unit sent to me included one handheld and one headset, but it also comes in dual handheld, dual headset, headset+lav, and handheld+lav versions.

A mixed 1/4" output includes both mics. The volumes of the two signals can be mixed internally with front facing volume control. The sound from the unit was good in my usage of the handheld and of the headset.

We are looking forward to reviewing Galaxy's new CTS series, which is up around \$499, more like the Line 6 and EV digital units we are used to using for our company. Look for a review soon. **MB**

www.galaxyaudio.com

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Talking Tech

Mobile Beat
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DETAILS ON
PAGE 10

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Scrim King Has You Covered

ADDING SOME ELEGANCE TO YOUR GEAR

By Marc Andrews

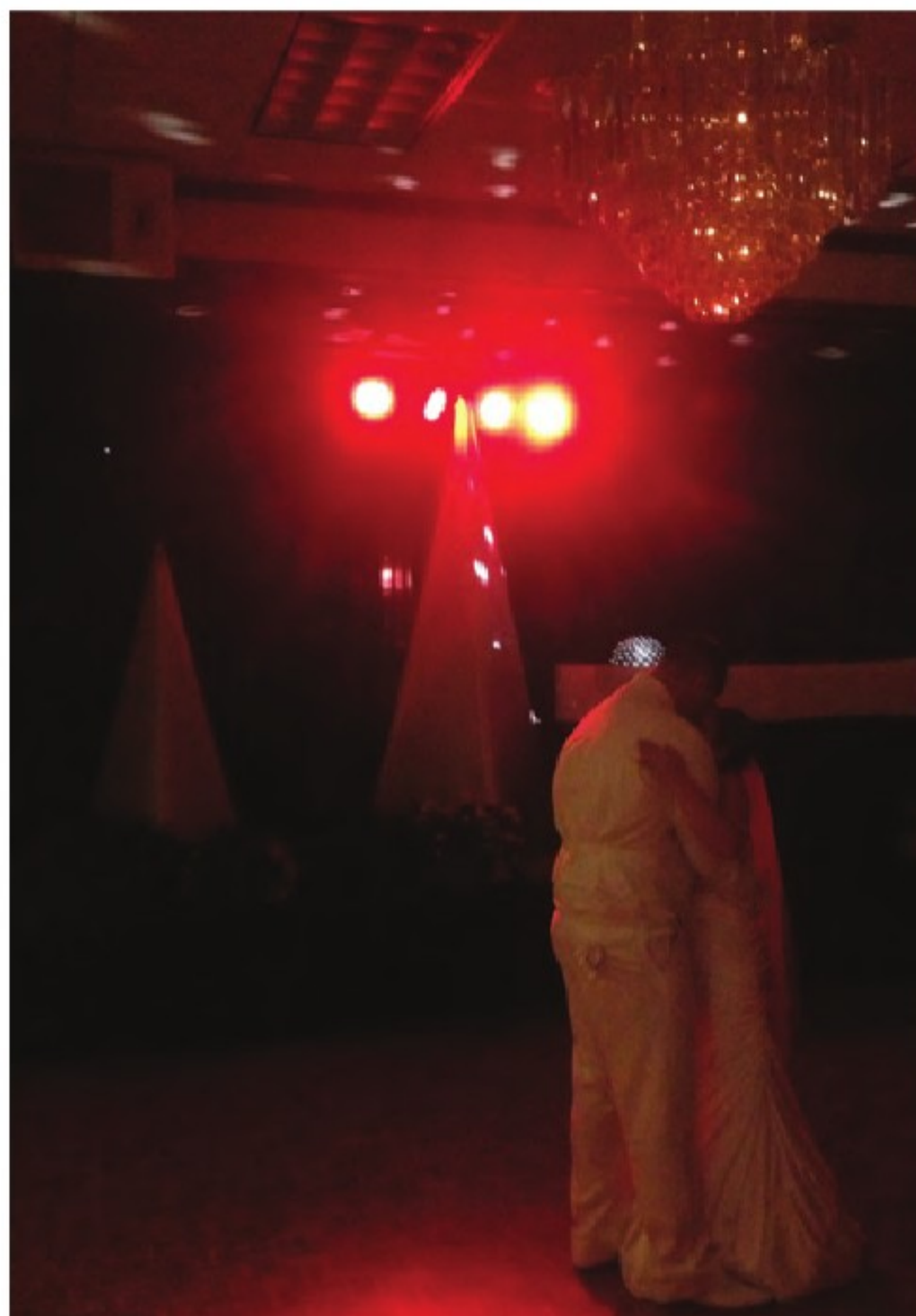
Although pieces of sound, lighting and video gear are the DJ's gear tools of the trade, it's really not about the gear, especially when you are talking to couples about their wedding receptions.

Typically, wedding couples don't care that your equipment is QSC this or Yamaha that, Denon this or Pioneer, Chauvet this, or Blizzard that. They care about the end result of good sound and lighting; something that doesn't look terrible or scare grandma with its looks or soundwise.

The idea of dressing up of your gear and making it look more pleasant has been around for 10-15 years in the DJ industry, but now has become a lot more important as it has gone more mainstream. In addition to being able to dress up the gear, you can now light the "dressings" and make them part of the show. LED lighting underneath the scrim can be safely beating to the music along with your primary light system. It can add excitement to the dance floor, or help accent your mood lighting.

The average DJ can get well appointed with the following items from Scrim King, an industry leader in dressing up gear, for \$500 in white or a total of just under a thousand dollars in both white and black:

1 - Table Scrim



1 - Table Topper

2 - Speaker Tripod Scrims

1 - Lighting Tripod Scrim

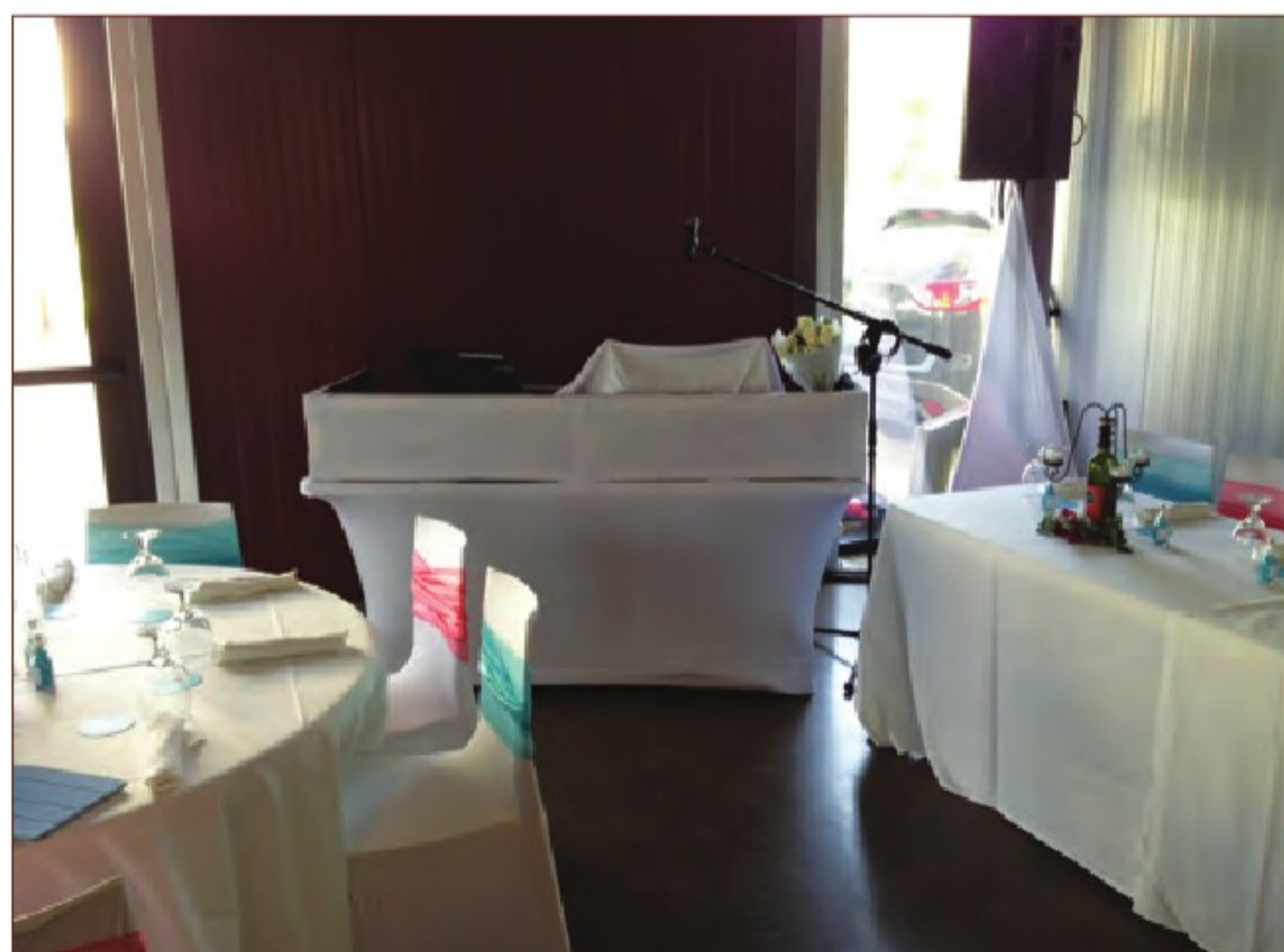
I went for the combination of white and black which meant the cost per DJ system was around \$900 because of the Table Topper is two-sided (black/white). This way you are able to accent the bride's colors on the tripods and do the tuxedo thing with white and black alternating on the table area. Scrim King products also help your setup work with any seat covers the wedding couple may also be using.

The other area where the Scrim King products are very useful is in uplighting the involves your truss. While the shine of truss like TRUSST from Chauvet or Global Truss from American DJ looks high tech and cool, there are times when want a softer uplighting vibe. Various white Scrim King Sox truss coverings can help accomplish this goal. Some Sox models also have zippers every 12" or 18" so you can mount lighting outside of the scrim, but keep the cables out of sight, so as not

to distract from your elegant image.

Scrim King can provided that extra "it factor" that your setup may be lacking. All of my company's setups are now completely identical but also versatile enough to handle many different environments, from legion halls to \$60-a-plate hotels. We are now looking like the classiest DJs in the market. **MB**

www.scrim-king.com



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MSD

MASTER SCHOOL DANCES

He May Even Turn Into A Penguin At This Show

Real-Life iPad DJing

TAKING THE TABLET TO THE RECEPTION

By Ryan Burger

Over the last 25 years, my DJ rigs have morphed into a number of configurations: from CD player/belt-drive turntable/dual cassette deck, to a pair of Sony consumer CD players, to a dual CD player. From there I went to an industrial grade ProDJpc (that I once marketed with Paul Gormley before my Mobile Beat days). Then I moved on to a couple of media controllers, first the Denon HD-2500 and then a Pioneer MEP-7000. I ran these two most recent units straight into the mixer, without a computer hooked up. While both of them could work as controller interfaces for a computer-based system, I preferred to use them in their more "pure" environment without the computer doing most of the work.

The last few years have seen me scaling back my gigs to concentrate more on management, so I'll usually use someone else's rig when I do go out. However, technology keeps marching forward, and now I can have the most compact, mobile setup ever. All of my previous systems had their advantages and disadvantages, but with each update I moved closer to my "ultimate" DJ system. Each time I was able to carry more music, more conveniently, with greater reliability. But now I have made what really seems like the ultimate step: iPad DJing.

THE EXECUTION

For my playback solution I've grabbed Algoriddim's djay app from the Apple App Store. Powered speakers, in series, with a built-in mixer on the "master," provide sound reinforcement. Plugging a mic into one input and the iPad into another, I set a base volume on the speaker, then make the fine adjustments on the iPad.

Musically, I carry the expanded MB Top 200 collection, including approximately 700 tracks, more than amply covering each decade and wedding reception standard features like the bouquet toss and more. For the first wedding I did completely on the iPad, I added another 30 tracks from the main library, marked as the "bride and groom's songs" in a playlist.

I also purchased five songs that they had asked for that we usually don't carry. Many DJs don't like to buy extra tracks, but

djay 2... Algoriddim has released djay 2, the next generation of their highly acclaimed app for iPhone and iPad, on the App Store. djay 2 introduces a groundbreaking new user interface that utilizes sliding layers to combine turntables, HD Waveforms and a drum machine into an intuitive, yet powerful all-in-one DJ system. The app is available in the App Store for \$9.99 on iPad and \$1.99 on iPhone. For more info go to www.algoriddim.com.



when you figure that you are being paid close to or more than \$1,000 for the event, and playing around 40 songs, that makes for a per-track performance cost of \$18.75; so what's the big deal about spending 99 cents or \$1.29 each for few more tracks? Even if you already own it, but it's back at the office, using that same math, it still makes it a good move.

The event went great; it helped that I knew the facility, knew the couple and I had a ton of friends there. Although the event was held in a church, I don't think I've ever seen people have so much fun at a wedding reception without alcohol, or music of questionable content. We all had a blast and I was able to serve my client to the maximum.

IMPROVEMENTS

Some things that will make future events even better:

I need to get 20,000 tracks up in my iCloud account. With 20,000 tracks available via a WiFi or 3G/4G connection, I'm covered, no doubt about it.

If I need more than one wireless, or other additional sound sources, I'll need at least a small external mixer. One that works with the iPad through a direct connection seems preferable. I'm looking the direction of an iDJ Pro from Numark or a Pioneer XDJ-Aero.

Lesson learned: Make sure to use at least an iPad 2. When I attempted this last summer with my original iPad, I would occasionally get stutters when loading a track in the second virtual deck when the first deck was playing or if I switched over to iTunes to get a new track.

For previewing tracks or beatmixing (which I don't need to do) I'd need to add an audio splitter out of the headphone jack or an iOS-compatible audio interface to split the signal.

Overall, I feel my "next generation" DJ rig passed the test of a real-world gig with flying colors. Next, controlling my lights with a second iPad... **MB**

Get Appy with CHAUVET Mobile Control

MANAGE YOUR LIGHTS FROM YOUR MOBILE DEVICE WITH SHOWXPRESS™ AND LIVE MOBILE

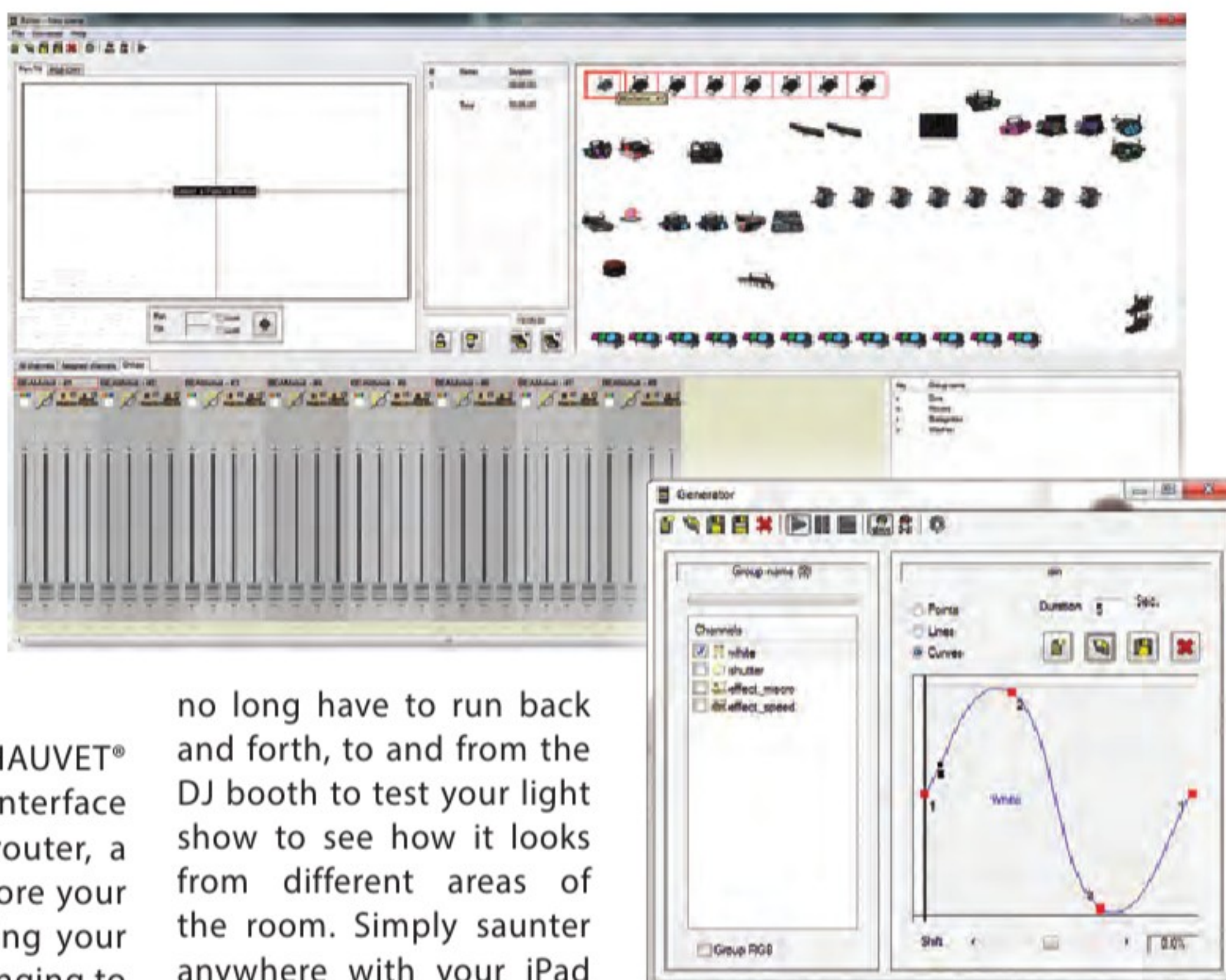
By Allan Reiss, Product Manager for CHAUVET® DJ

How would you like to be able to go anywhere in the room during your gig and control your entire lighting rig from your smartphone or tablet? Imagine the convenience of being able to stand in the middle of the dance floor during the grand entrance while simultaneously changing the look of your entire lighting setup.

What was once a glimmer in the eyes of mobile entertainers everywhere, is now a reality with the CHAUVET® DJ ShowXpress™ DMX software and the Live Mobile app.

Live Mobile is a free app from Chauvet that allows you to easily control your entire lighting rig from a mobile device. In order to take advantage of this convenient technology, you will need the following gear: the CHAUVET® DJ ShowXpress™ DMX software, a ShowXpress™ DMX interface such as Xpress™ 512 or Xpress™ 512 Plus, a wireless router, a computer, a mobile device and of course your lights. Before your event, you will need to pre-program your lightshow using your computer (preferably the same computer you plan on bringing to the gig). Design possibilities are almost limitless when it comes to programming light shows with ShowXpress™. In the Editor you can build as many scenes as your event requires. There is no limit to the number of scenes allows.

On the day of the event, to access your pre-programmed scenes from your mobile device, link your mobile device to the



no long have to run back and forth, to and from the DJ booth to test your light show to see how it looks from different areas of the room. Simply saunter anywhere with your iPad and fire up your show remotely. Additionally, this setup allows you to be more interactive by being out in the crowd instead of being confined to the DJ booth to adjust the lighting. You can control your entire lighting setup from anywhere in the room with the simple press of a button. This technology also allows multiple people to control the light show at the same time simply by linking their mobile devices to the same wireless router.

CHAUVET® DJ is providing the tools you need to take advantage of the latest mobile, wireless technology—so there's no need to stay shackled to the DJ booth anymore, even to run your light show. **MB**

www.chauvetdj.com



same wireless router that your computer is connected to. Once your devices are connected, you will see, via the Live Mobile app in real time on your mobile device, the same screen that is running on your computer. You can select any scene (or scenes) you desire. An unlimited number of scenes can also be playing back simultaneously.

Controlling your lighting setup with ShowXpress™ and Live Mobile not only simplifies your job as a mobile entertainer, it also saves time and increases your functionality. You



It's Got Your iPad...It's...THE CLAW!

THE TABLET CLAW PROVIDES A SINGLE-HANDED GRIP FOR SENSATIONAL TABLET DJING

By DJ Day-na

Tablet PCs are a major trend right now. Because a lot of us DJs are tech “geeks” and always looking for ways to make our performance better, it’s no surprise that these mini portable computers are being popularized by many professional mobile DJs.

Of course, along with any electronic device, a sea of accessories follows. One particular accessory I was turned on to was The Tablet Claw, a one-handed

grip and stand for multiple tablet PCs. My initial reaction to The Tablet Claw was that it looked unique compared to other tablet cases/holders I’ve seen, and it definitely is marketable to mobile DJs.

The masterminds behind the Tablet Claw are Buddy DiFonzo and

Mike Solow, President and CEO respectively of Idea Harvest, LLC.

“Buddy and I were at a yearly national kickoff meeting for the company that we used to work for when we came up with the idea,” says Solow. “The CTO fumbled with his iPad while on stage. The audience reacted accordingly, with an audible gasp, and Buddy sent me a text saying hey, I have an idea to talk to you about...From there we began fine-tuning the idea, creating graphic design files, prototyping, raising angel investments, and eventually production and order fulfillment.”

The Tablet Claw was designed in Dallas and manufactured in Houston, so it’s 100% made in the USA. It is constructed with an incredible durable type of plastic called PCABS and weighs just 14 ounces.

The attachment process is fast and easy. The edges of the tablet are aligned inside the grips at each end, and then you pull the grips slightly outward as you slide it to the center of the tablet. It is a firm

grip! So my hand and arm muscles had to work a little when I tried it out. But having the peace of mind that there is no risk of any slippage, I didn’t mind the extra grunts.

There are two cutouts on the grips to allow for access to the power and volume control ports. The ringlet is for secure, one handed use, which also allows 360-degree rotation for multiple viewing angles, and doubles as a keyboard kickstand for typing. The large rear tabletop kickstand provides a stable viewing option for websites, slideshows, videos, etc. Besides the fact that it is like having a “Swiss Army Knife” for your tablet, as Solow puts it, it is also different from other tablet holders/cases because it fits on tablets from multiple makers including Apple, ASUS, Kindle (Amazon), Lenovo, Samsung, and more.

So how is The Tablet Claw relevant to DJs? First, it gives us the flexibility to use a tablet how we want to. Second, it is resilient, so we can take it anywhere, without worrying about shattering it. Next, we have the freedom to walk around with our tablets secured or leave it at the booth using either stable kickstand. Lastly, there is a solid steel tabletop (or floor) stand that locks The Tablet Claw in place and has a flexible neck, allowing the user to have a totally custom viewing angle.

I tested out the Tablet Claw with an iPad at a wedding and found it to be very helpful while reading the introductions, looking over the timeline and notes, and also carrying around the iPad when I needed to. Terry Moran, President of Crown Entertainment & Marketing is a fan of The Tablet Claw, “I utilize the tablet claw in numerous ways, as a support stand on a table, as a secure way to hold and use my iPad, and as a tripod when I’m taking video.”

With the multipurpose functions of the iPad for DJs, and the Tablet Claw being an all in 1 device, I’d say it would be a good external accessory addition to a mobile DJ’s toolbox.

www.tabletclaw.com

The iPad: A Multi-Talented DJ Sidekick

DJ’s have found the iPad to be a versatile piece of technology, using it in all facets of their businesses, from client consultations and bridal show presentations to performance and backup. At client consultations, it can serve as a presentation tool to show pictures or video reels and lighting demos. It facilitates note-taking during the meeting and can even accept payment using the Square (www.square.com). Or those with Apple TV can stream using Airplay on their HDTV in their office. If a client lives in a different state or is

otherwise unable to meet face-to-face, DJs are using Skype, FaceTime, or a website called GoToMeeting.com which offers HD video conferencing with their iPads.

At events, DJs use djay (www.algoridim.com) and other apps to program and play music for ceremonies or cocktails, or as a backup to their main system. Apps like Evernote help eliminate paper and keep DJs organized for the reception, introductions, and timelines. In addition, Notes comes in handy to take music requests.

Another clever use is offering webcast

services of ceremonies using the Wi-Fi/AT&T service so people that can’t make the wedding can see the ceremony live. Furthermore, some DJs use the iPad to show slideshows and use the Freestyler app as a MIDI controller for their lighting. **MB**



DJ Day-na fell in love with the excitement and creativity she found behind the turntables and in front of a crowd from the moment she worked her first gig. Today, the classy, funky, fun DJ/MC runs her own business as a mobile and club DJ, serving Southwest Ohio.

2 Real Cueing Solutions



Native Instruments has released **TRAKTOR DJ Cable**, a compact audio splitter designed for mobile DJ setups using an iPhone, iPad or a laptop. It splits audio from TRAKTOR's virtual decks into two outputs, allowing headphone track cueing. The TRAKTOR DJ Cable connects to the output of an iOS device, where it is "instantly" recognized in TRAKTOR. Clearly marked headphone and amplifier outputs make it simple to know where to connect each cable. The cable also works with other iOS DJ software for a compact, "road-ready" DJ setup. It is available at retailers or via the Native Instruments Online Shop for \$19.99.

www.native-instruments.com



With the free Slussen app, you can use the new **Slussen Adapter** from **Urbanears** (\$14.99 online) with your iPhone, iPod or other iOS device to preview and mix tracks. Connect your headphones and sound system to the adapter via the two 3.5mm jacks. It's small enough to carry on your keychain, so you'll never be without a real DJ mixer, always ready to pump up the jams.

www.urbanears.com

Simply Solid

STANTON DJ DJC.4 CONTROLLER: WELL-BUILT, READY FOR NOVICES AND EXPERTS ALIKE

By Dan Walsh

The DJ software controller has become a standard piece of gear for many digital DJs. Although the preceding articles point out how the iPad is beginning to be a truly practical option for software-based DJing, there is certainly a huge market remaining to tap for purpose-built boxes providing the same type of tactile control as the real mixers and players many of us grew up with.

Many of the units out there now are going for light weight, small size or other great ultra-mobile concepts. But for the working DJ, it seems to me that a solid, road-worthy piece of gear is still the most desired approach. Stanton has embraced this idea also, with their DJC.4 Controller with Audio Interface.

The DJC.4 is small (11" x 16") but solidly built, to the point where it feels perfectly safe to carry it around in a reasonably padded soft-sided bag. The faders and knobs have no noticeable give like you often find on the "toy" end of the DJ controller spectrum. One interacts with the device via nicely grippable rubber transport controls, two smooth, solid-feeling (there's that word again) jog wheels, a professional level, replaceable crossfader, two channel faders, two effects faders, plus 18 knobs and 58 buttons. Six of those knobs provide select-then-click functionality (for file browsing, loop control and effects control). All of this is designed to provide direct control of the bundled Virtual DJ LE software. While there certainly are a lot of controls, which might overwhelm at first glance, I found them to be very well marked and well-suited to the VDJ software.

Other standard professional features include a front panel 1/4" mic input with gain knob, a 1/4" headphone input with level and cue/mix/master selection knob, as well as

controls for setting the crossfader curve and touch sensitivity for the jog wheels. Flipping to the back panel, there's a 1/8" aux input with gain, two stereo RCA inputs with phono/line switches, a master stereo RCA output and a balanced 1/4" master out. Input 1 can be set to send a time code signal to a computer or as a thru for an external sound source.

The DJC.4's audio interface has a nice crisp sound, with no noticeable crackling or other problems that you sometimes encounter in less expensive DJ controllers (where the audio interface seems almost like an afterthought.) This applies to the mic and aux inputs, as well as the computer-generated audio.

After a pain-free installation, the custom-mapped version of Virtual DJ LE was immedi-



ately usable. The hardware-software communication was tight, with no apparent latency when using the jog wheels for cueing up tracks, or with any of the faders.

The combination of well-designed controller and truly intuitive software (you can find out about all of VDJ's many features at their site, www.virtualdj.com) made the experience of getting started an easy and pleasant one (unlike with some other more complex but less-well tailored controllers). For someone just getting started in the realm of hardware control of software, the DJC.4 is definitely a good way to go, with a user-friendly experience and a wallet-friendly price point (about \$350, street). But it also promises more in-depth mixing possibilities for power users as well. **MB**

www.stantondj.com

Two from VocoPro

MOBILEMAN Portable PA

By Ryan Burger

BC Productions has gotten into doing a lot of quick rentals for other local groups and companies as part of its own push for weekday business. Most of the renters seem to appreciate the availability of all the hardware we stock, as well as being able to get it on short notice and at a reasonable cost. And a few end up needing gear on a regular basis, which then turns into an opportunity for them to purchase the hardware.

When I first saw the VocoPro Mobileman at NAMM this past January, I immediately thought of one of those occasions. The Grimes Community

makes it a truly a mobile PA. With four input channels, each equipped with basic EQ, and a built-in wireless mic, it has the flexibility to handle a variety of basic sound needs. The system's top portion can be mounted on a tripod for easy access, while the bottom unit simply rests on the ground. (Personally, I would prefer to be able to mount the entire unit up on a stand, but apparently the weight vs. height issue forced VocoPro to take some of the weight off of the stand-mountable portion.)

While the Mobileman doesn't punch out sound as strongly as a typical 12" or 15" powered speaker, it is perfect for smaller events needing a limited throw.

VocoPro included some innovative features I didn't expect, such as 12v DC charging capability (to charge the batteries from a van/car/RV), an SD card reader for playback AND recording of the output of the mixer, phantom power for condenser microphones, and an effects system to modify your sound. While all of these features may not be needed for your typical quick/small event,

having them as available options is great (and they don't get in the way of basic operation), and VocoPro managed to add them without jacking up the price-point—making the Mobileman a great value.

Overall, as a basic system for wedding ceremonies or PA rental for groups of 25 to 100, the Mobileman's features and battery power make it an excellent choice.

SS-88 Speaker Stand

By Jake Kelly

In the realm of writing music product reviews, reviewing speaker stands such as VocoPro's SS-88 model (\$59 list, \$49 street) is decidedly un-sexy compared to guitars, keyboards and the newest digital gizmo. However, now that most cabinets are no longer mere speaker boxes, but powered PA's with digital processors with mixing capabilities and often a considerable investment, a new look at what makes a quality speaker stand may be in order.

To keep the weight/strength ratio where the stands are both portable and affordable, the SS-88 uses a combination of aluminum tubing and high impact plastic hardware. The large triangular knobs on both the leg adjustment and height adjustment are comfortable to grip and allows for plenty of torque to tighten either piece easily.

Both of these pieces are designed with the triangular handle's bolt being attached to an insert within the main tube's surround to provide the grip when tighten. This is far superior to the "C" design of clamp mechanism where the two ends of the "C" are drawn together to tighten the hold. The C clamps were prone to cracking and breaking when over tightened, where the VocoPro design merely stops turning when fully tightened.

The 1 1/2" center pole of the SS-88 is tapered to 1 3/8" on one end, to accommodate speaker cabinets with either size receptacle. This pole has small holes at five inch intervals drilled through it for the steel pin that functions as a safety against



Center and Park and Rec department, located a block away from the BCP/Mobile Beat offices, has often rented a small sound system from us and had expressed an interest in investing in one they can use for their frequent small events. They would need to plug in microphones (wired and wireless) and an iPod or similar device as a sound source. While most of the events would be happening indoors, there would be times when they would be outside and need some source of power. And that's where the Mobileman shines.

Its ability to run on battery power



the pole sliding down if not properly tightened. The pin is attached to the height adjustment hardware with a nylon

strap so it's always where it is suppose to be, and has it own receptacle for when the stand is in transit.

Also included with the SS-88 is a molded four-bolt

mounting bracket for speakers that do not have built-in pole receptacles. This mounting bracket can also come in handy for those that would like the SS-88 to hold something other than speakers, such as self fabricated band lighting. Four bolts are included with each stand, but, interestingly, no nuts.

Each leg of the tripod is 28" long allowing for a spread of 4' between each leg when the stand is extended in its most stable configuration. Most musicians will find that a spread of approximately 3' should be sufficient for all but the most heavy and/or awkward (or fully extended height) applications. The SS-88 is height adjustable from 42" to 72". Thick rubber caps on the end of each leg provide plenty of grip while protecting the surface at the same time.

We used the SS-88's with the Mackie DLM8 powered speakers, and the more hefty (58 lb.) Line 6 L3t powered speakers which it handled readily. The stands performed as expected. The stands may seem to be overkill for the mere 22 lb. weight of the new Mackie DLM8 speakers, but are a necessity in order to place the diminutive speakers at the proper level for sound distribution.

Not all speaker stands are created equal: quality of the stand's hardware and assembly is going to determine how well it will function and how long it will last. The quality of these VocoPro SS-88s and the attention to design has use believing they'll be performing their job well into the next decade. **MB**

Jake Kelly is a musician and featured tech blogger on The Live2Play Network www.l2pnet.com. Find out more about him at <http://www.jakekelly.com>.

www.vocopro.com

Headphones and Other Tokens of Love

SHARING GEAR AND MORE TO CARE FOR THE TEAM

By Ryan Burger

You have just finished a great season with your DJ service staff, doing a blitz of school dances and a ton of weddings, plus a few photo booths events, a city festival or two and the company has pulled off one of its biggest months ever.

You have all the bills paid up and are ahead on a couple payments, you have enjoyed a bit of the profits yourself and now it's time to spread the "Love." This is what BC Productions recently experienced

From my business partner Jake Feldman - "Because our DJs are part-time mostly, we often don't have a lot of opportunities to show appreciation for all they do for us. The V-Moda Crossfade LPs were a great way to show appreciation and make sure our crew are outfitted with the best gear possible for the job."

2) Minor League Baseball - The other thing we did this season dropped right in on us as a very affordable way to take all our staff out and have something non-DJ related together. The Iowa Cubs are the triple A team for the Chicago



and we decided it was time to do more of the spreading of the Love with our DJs.

THIS SEASON

1) V-Moda has made a push into the DJ industry recently and we decided to get our DJs BCP branded headphones. Each set cost around \$250 so it was a \$2,000 investment for BC in our DJs but with them only having them a week so far, the vibe has been great.

From DJ Brad D - "These are some of the best sounding head phones that I have ever heard. Crisp highs, punchy lows and awesome voice intelligibility. Solid metal construction with a hard storage case, these headphones are built to stand the unforgiving abuse that a DJ will put them through. A+ in my book. I absolutely love them."

Cubs are based right here in Des Moines and through the Grimes Chamber of Commerce we were able to get tickets to the game, a pre-game meal and drink all for \$3 a person. We ended up with 20+ tickets so the cost of the event was under a \$100 total (including a couple extra drinks and snacks + parking) and we were able to involve their families in a great day of minor league baseball.

These are the types of things that we want to be doing more of for our company's employees and their families whenever possible. If you have any additional ideas please feel free to email me at rb@mobilebeat.com and we can talk about them in a future article in Mobile Beat. **MB**

<http://v-moda.com/crossfade-lp/>

Building Your Team

HIRE CHEAP OR PAY MARKET VALUE?

By John Stiernberg

As your mobile entertainment business grows, you will need to hire help. Some of the people may be independent contractors, others employees. In either case, making the right hiring decisions is a critical success factor. You want your team to 1) get the work done, 2) be affordable, and 3) reflect positively on your brand.

Too often mobile entertainers opt for cheap as opposed to good. While the temptation to save money is compelling, it may lead to unforeseen problems. How can you find a balance between hiring cheap and paying the price for professional work? Should you use interns and volunteers to bridge the gap? What are the preventable problems to avoid? This article addresses these issues and recommends three action tips for success.

THE VALUE OF A STRONG TEAM

In this series, we've discussed team building and the need for specialized expertise before. There is a point in the life of every mobile entertainment business when the owner/founder—usually a performing DJ—can't do all the work. The days and nights of "wearing many hats" become filled with frustration. The quality of the work and the quality of your life goes down, simply because there is too much to do. For example, most entertainers are not accountants (and vice versa).

This is one of those proverbial "high-class problems." You can't do all the work because you have lots of gigs and

are in demand. Great! What you need at this point are reliable employees and outsourced service providers who get their part of the work done on time and on budget.

Think about it. The chain is only as strong as the weakest link. You might be a great performer, promoter, or booking agent, but if you don't get accurate contract paperwork done on time, the computer crashes and you lose all your music, or the van runs off the road because it was not maintained, everyone suffers. I call it "driving business to your competitors."

COMMON PITFALLS

So what about hiring the right people? You may already have an



excellent team, but people come and go. If you are in the early stages of building your team, you need to keep both professional expertise and affordability in mind. Here are some of the most common mistakes mobile entertainers make:

1. Hiring friends and relatives who work cheap or free. To be clear, I have nothing against family businesses. My concern is that you do not hire your cousin, boyfriend, mom, or neighbor just because they say, "I'll help you out for a while." Why? Volunteers generally lack the time and expertise that you need. In addition, it's easy for "something to come up—hope you understand..." when things get hectic (like when business is good).
2. Relying too heavily on interns. While students and recent school graduates may be eager to learn the ropes of the mobile



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entertainment business, they seldom have the skill for much beyond pure clerical work. This is why music publishing companies, booking agencies, and entertainment media firms start them off running for coffee, filing paperwork, or responding to simple e-mails. (Note: Some states and municipalities require that interns receive at least minimum wage and any other relevant benefits, so "free" may not apply in your locality.)

3. Asking someone to perform beyond his or her skill and experience. I know I said this in previous articles, but it needs emphasis: don't ask a bookkeeper to write web copy, and don't ask a graphic artist to do your taxes. Professionals have demonstrable skills in their respective disciplines. Don't try to stretch their limits to save a little money—you'll end up wasting their time and yours.

PAYING FAIR MARKET VALUE

There is a middle ground between under-paying and over-paying for the team talent that you need. "Fair market value" is the range of hourly and daily rates or project fees that are customary for each type of work. Here are three suggestions for helping assure quality results on time and on budget:

Action Tip 1. Anticipate...Do the planning before you get overwhelmed with lots of gigs. Look ahead to staffing needs by department including booking, promotion, bookkeeping, computer operations, and administration (like contract paperwork, travel arrangements, and keeping the office in order).

Action Tip 2: Evaluate...Identify the skill and experience gaps in your current organization. Start with evaluating the performance of each of your current staff and outsourced vendors. Are they doing the job? Are they happy working for you? Would you hire them again if the position were open today? This will open your eyes to both problems and opportunities.

Action Tip 3. Enumerate...Create a talent budget based on fair market value. Find out how much it costs to employ and contract with good people. Run the numbers to see how much your ideal organization will cost including payroll, benefits, office space, computers, etc. You may learn that you are paying too much or too little now. Make adjustments to your pricing and other expenses accordingly.

HERE'S THE POINT...

Building your team and keeping it running smoothly are essential to the success of your mobile entertainment business. Relying on volunteers and paying on the cheap side is risky business. The good people deserve to be paid properly, and the bad people aren't worth risking your brand reputation on—at any price.

Be sure to implement the Action Tips in sequence: 1) ****anticipate**** your staffing needs in advance of when you need more people, 2) ****evaluate**** the skill and experience of your current team, and 3) ****enumerate**** how much each functional position costs and budget accordingly. You and your team will build better results, improved morale, and a firmer foundation for business growth.

Next time we'll talk about forecasting and budgeting for the coming year. In the meantime, best wishes for success in mobile entertainment in 2013! **MB**

The Questions Spin...

Was a monkey once trained to be a Mobile DJ?



Who was widely acclaimed as the world's first Mobile DJ but after his death in 2011 was exposed for his criminal life?

Will the Soho section of New York City be the future site of the Mobile DJ Museum?



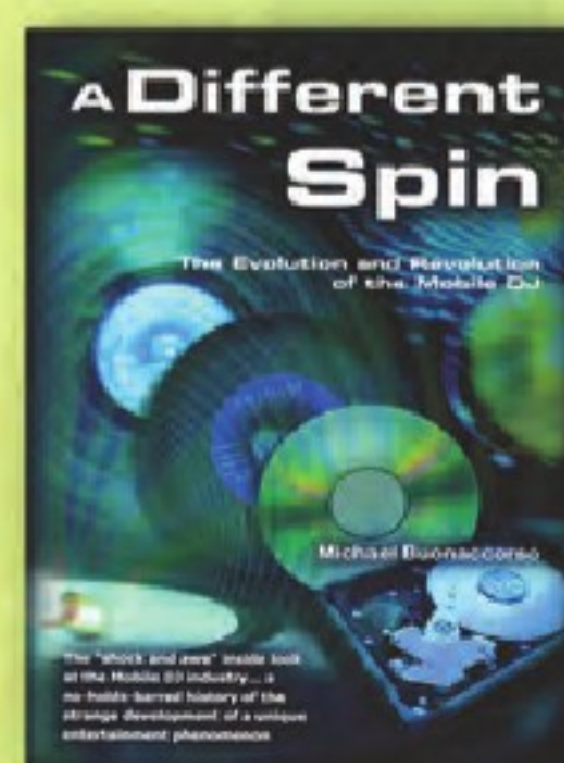
Who developed a line of DJ speakers in red, yellow, purple, and two shades of blue?

In 1997, how did the release of the motion picture *Titanic* spur a DJ craze? Or did it?



Just who was Mobile Beat's "Dr." Shock Jock" and what did he say to cause such a controversy?

What was the largest scandal ever involving Mobile Beat Magazine, and who were the players?



Find the **REAL** stories behind these questions and much more, in *A Different Spin: The DJ History Book* by Mobile Beat Co-Founder Michael Buonaccorso

Get your copy today! **ONLY \$19.95** shipped
www.adifferentspin.info

The Senior/Senior Prom

IT'S NEVER TOO LATE!

By Jim Papa

Each year high school students throughout the country look forward to their senior prom. What you may not know is they are not the only group that cherishes this traditional event. In fact, many senior citizen groups do too. The "Senior/Senior Prom" is held by organizations that cater to seniors, like assisted living facilities. Their goal is to combine music, dance and nostalgia to create an atmosphere which transcends time and creates a fun experience for all.

Many seniors wanted but never got to go to their high school prom. Often the residents enjoy their participation so much they talk about the prom for months. Just like way back when, this highly anticipated celebration is truly a big event in the seniors' lives and one that many will never forget.

The Senior/Senior Prom is usually held in May or June to coincide with the local prom season; however, some facilities prefer to hold their prom on Valentines Day. Every facility handles this event differently but, in general, an organization's budget, the experience of the staff and the number of volunteers available help determine a facility's level of commitment. Some plan simple celebrations while others throw an all-out, big event.

These events require a DJ with a sense of caring, nostalgia and a good selection of music. Some proms may have a theme and every prom selects a king and queen. Most are held in an activities room or a dining area. Some are planned as casual events while others are designed to be more formal affairs. The health conditions of the residents also dictate the length of time and what type of celebration it will be. Some seniors like to dress up, while others prefer to come as they are. Either way the goal is to make them happy and comfortable.

One organization that I work with goes all out, and even recruits student volunteers from their local high school. The students arrive in formal wear, help decorate the room, get the residents ready and then escort seniors to the prom. Once everyone arrives, the lights are partially dimmed and some basic lighting effects help create a night club atmosphere.

The music is always upbeat, a large variety of hits are played, and many songs from today are included. Although the event is planned

for the seniors, the students and volunteers are the ones who get into the music first. Their youth, joy and enthusiasm permeates throughout room and helps motivate the seniors. You should see the look on the students' faces when they realize that some of the music that is being played is current and not only from grandma's time. Today's music gives the students confidence and helps loosen them up. This eases any peer pressure they may be feeling and opens the door to their participation. Any current or recent hit may be played as long as it is upbeat, understandable and clean. Of course, for a good portion of the night I play songs from the '50s, '60s and '70s. Although these songs may not be the most popular today, "YMCA," "Hands Up," "The Chicken Dance," "The Twist" and others like these are perfect for this type of audience.



Many of the seniors are confined to wheelchairs so the students, staff and volunteers dance with them by showing them how to wave their hands or move their feet to the beat of the music. Together they do their best to twist, shake and shimmy. To help keep everyone involved, dance contests are held and the winners are awarded small trophies and ribbons.

A GREAT WAY TO GET YOUR FOOT IN THE DOOR

Facilities that cater to seniors are constantly looking for different ways to help keep their residents upbeat, happy and comfortable.

Not all senior groups have heard of or have considered holding a Senior/Senior Prom. Suggesting one will give you something unique to talk about. A decision maker may take a meeting with you if you convince them that you can offer them something different. They may not go for the idea but you will at least have a chance to show that you are looking for unique ways to help them. Chances are they won't forget you and may consider you for other events during the year.

An event like this is simple for any experienced DJ to handle. You may be required to handle a few announcements and play some songs for a dance contest or two but as long as you bring a variety of music and you prepare, it's a breeze. Senior/Senior Proms can also be held for adults with developmental disabilities, other senior citizen organizations or even church groups.

Basically it would work great for any group looking for a unique and nostalgic way to celebrate. We all have heard the saying "It's never too late!" It never is, when you consider holding or participating in the Senior/Senior Prom. **MB**



A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.

Multi-Op Manifesto

NEW COLUMN DISCUSSES KEY ISSUES

By Sean Morrissey

My name is Sean Morrissey and I own Ultimate Entertainment. I have the largest single-owner DJ service in Iowa. My company includes a full-time office location, management team, 15 mobile DJ systems, 23 full time DJs, over 20 show computers, lots of lights and extra stuff, vehicles to get everything where it needs to go, and two full-service photo booths. It's a lot to keep track of and has taken a few years to build, but it's a fantastic way to make a living.

I've been told that multi-operation DJ companies tend to hold their "secrets of success" close to the vest. We "guard" our knowledge jealously not wanting up-and-coming DJs to compete with us on any level. I completely disagree. My philosophy is simple; I would LOVE to see a standard of excellence in our industry where DJs compete on ABILITY and REPUTATION instead of price wars. I've never considered what we do, and how we continue to grow, as any kind of secret. It all boils down to common sense and only one goal: to create the perfect event for our bride.

Of course within that one goal there are a few steps to success, and that's what I'm going to be focusing on with this column. Over the course of the next five issues I'm going to be covering some specific topics:

1. Hiring and training a staff. We'll talk about training your staff to duplicate what you've already done. As a multi-op DJ service, clients will be hiring you based on your company's name and reputation, not just your personal name. This is probably the hardest to achieve and build, but it can be done.

2. Consistency. A consistent product is crucial. Take McDonalds for example, you can go anywhere in the world and get a Big Mac and it tastes the same. That philosophy has to carry over into your business. Your newest DJ needs to provide the same quality of service and level of excellence as you do!

3. Equipment. Growing a multi-op business might mean making some changes on your current system. Some DJs are firm believers in "bigger is better." They need bigger speakers, subs and racks and racks of lights. I completely disagree with that. There is a reason we are called MOBILE DJs.

4. Building a proper support system for every reception and event you have booked. I'll explain the booking and scheduling system we use. Being able to stay in contact with multiple clients at once can be a dizzying prospect and when you factor in scheduling your staff, chaos is very strong possible outcome. Planning and contact is very important and surprisingly simple, if you make the correct choices.

5. Expanding your multi-op into a seven-day-a-week money-making machine. This is the last point, but might just end up being closer to the top. Growing your business and brand is more than just weddings and private events. Currently my company runs karaoke, bar bingo and DJ services in bars seven nights a week, with multiple shows each night. Finding

weekday opportunities should be a major focus, because not only does it get your name out in the public on a daily basis, it also aids in teaching your staff how to interact with a wide spectrum of people ranging from bikers to doctors and everything in between.

Way back in '98 the DJ Company I worked for used 2 high-speed cassette decks and a whole bunch of formatted 60 minutes tapes. It was chaos. The training was incredibly minimal—basically they showed us how to set things up, told us never to swear on a microphone and not screw up. That was it. Thinking about that now, that's not far from what a lot of "start up" DJs begin with. You have all this equipment and a bunch of music but no direction. My goal with this column is to take you on a journey from where I started to where I've ended up today. At the beginning of this article I mentioned how I would love to see a more "uniform" standard of excellence in our industry. You may ignore this, because your way is "clearly" the right way. But if you keep an open mind to the things I'll talk about, maybe together we can take this incredible industry of creating memories to a whole new level. **MB**

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Cultivating Customers

Dear Dave,

There's a guy working for me who has been a real superstar most of the time he has been here. I like him a lot, but he has really slacked off over the last several months, and it seems his biggest problem is arrogance. I've talked to him before, but it's causing problems for the company as a whole. What's your advice for knowing when it's time to fire someone?

- John

Dear John,

Have you ever been fired? I have, and in most cases it's a bad day. Sometimes you get fired and it's a realization, though. You may even think, "Man, I should've just quit sooner." But most of the time, it's a pretty rough day for the boss and the team member who's walking out the door.

I always try to spend a few minutes walking in the other person's shoes in situations like this. I would want to have let the person know there were problems, and have given them every chance to turn things around. This kind of thing should never come as a surprise. I mean, you're talking about someone's job and livelihood being on the line. Being unclear or less than honest at a time like this would be unfair.

Take this guy for a cup of coffee. Make sure it's just the two of you in a place without a lot of distractions and other people buzzing around. Let him know first how much you like him, and recall how great he was when he came onboard. Then talk about the issues over the last several months. Give him a chance to open up about any problems he's having, but be very clear that these issues have pushed you to the point where you have to consider letting him go.

You just never know what might be going on in someone's life that could affect their personality or job performance. As a leader, you need to know these things in order to be fair. You don't have to know all the little details of someone's personal life, but you should know enough to be aware of the impact they could have on the job. Then, if he's having problems in an area of his life, try to address those. Offer whatever help you can give and let him know how much you want him to succeed, not just at his job, but in life.

After all this, if he says everything is fine and things are going well outside work, it's time to be firm. Let him know one more time what's missing and how to fix it. Be clear that this is his final warning. In other words, "Dude, if you don't bring it, you're gone." That's what I would want, because then I'd know the gravity of the situation and the expectations.

Then, if he doesn't bring it, he'll be firing himself. It's a tough thing, but it's the consequence of crappy behavior in the workplace.

- Dave

Dave Says...

By Dave Ramsey

Fair Is Not Necessarily Equal

Dear Dave,

Is it okay to pay two employees who do the same jobs different salaries??

- Eric

Dear Eric,

Sure, it's okay. Fair isn't always equal, and equal isn't always fair. There are no two people on earth who do the same, exact jobs with the same, exact levels of competency and precision.

Here's a more detailed example. Let's say I had two personal assistants within my organization. Both of them worked as assistants to vice presidents, but one has been on my team for 10 years and is the assistant to someone whose department is very large and profitable. The other assistant works for a vice president who runs a new department that's not yet profitable. Besides that, she was hired only 10 months ago.

In my mind, it's easy to understand why the assistant who has been there longer and is working for a more profitable department would be making more money. That just makes sense to me.

- Dave

MB

*Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books **Financial Peace**, **More Than Enough**, **The Total Money Makeover** and **EntreLeadership**. The Dave Ramsey Show is heard by more than 5 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at www.daveramsey.com.*

Where the Brides Are

THE NEW NUMBER ONE WEBSITE FOR FINDING THEM

By Stephanie Padovani

If you wanted to find brides online in 2003, where would you go? Brides flocked to wedding websites and directories like The Knot for planning information, making their advertising a smart way to reach them.

Fast-forward to 2013 and we find that traffic to these big wedding websites is declining. Brides prefer their own searches on Google and niche wedding sites when finding and hiring their wedding vendors (according to surveys by the Wedding Report.) The big wedding websites aren't dead, but they aren't the #1 places where you can connect with brides anymore. So what is?

Facebook. There are currently 1.8 million females in the US with an "engaged" relationship status. With almost 2.1 million marriages occurring in the US annually, that means approximately 85% of brides can be found on Facebook.

While most brides don't actively search for a DJ on Facebook, they're likely to ask for referrals in a status update. And brides certainly are planning, chatting and gathering ideas for the wedding in groups and on pages.

Facebook is the perfect place to introduce yourself to a targeted market of engaged females. However, proceed with caution, or your marketing efforts will backfire.

Brides are on Facebook to connect with people, not to buy.

You aren't going to book the wedding on Facebook, so blatant promotion and sales strategies do not work. Instead, use Facebook to introduce engaged couples to your business, with a goal of getting them to your website that is (hopefully) designed to book the wedding.

The Kellogg University Lead Response Management Study revealed this statistic: A potential customer typically requires 5-12 "touch points" with your business before buying. A touch point may be a referral, visiting your business directory listing, reading your ad in a magazine or coming across your Facebook business page.

The bride or groom may not even consciously register the encounter with your DJ business, but if you've created a good impression with each contact, they'll turn to you when it's time to buy. Having a strong presence on Facebook is a powerful way to get in front of those engaged brides and start building that relationship of trust.

Remember these essentials to attract brides and turn them into real leads on Facebook:

- Create a Facebook page for your business and post interesting topics for brides each week.
- A Facebook page with zero interaction and no one "talking about" it doesn't create the impression of a thriving, successful DJ business or win bride fans. A wall full of "Hire me for your wedding!" posts doesn't attract them, either. You need to post what brides love: inspiring photos, tips and resources, not your new sub-woofer.
- Engage with other popular local wedding business pages to connect with brides.

- Make sure you "like" the business pages of other wedding pros in your area. Comment, like and share their posts as your business. Each time a bride sees your business avatar next to a helpful comment, it's a touch point that encourages her to do business with you. If she really likes what you have to say, she'll click through to your page and even your website.
- When you comment and share the posts of other wedding pros, it exposes you to their bride fans and builds your networking relationships at the same time. Remember: do not directly promote your business on other people's pages or it will blow up in your face! Offer helpful suggestions and ideas to form relationships with brides and vendors.
- Add an email lead capture form to a custom tab on your Facebook page to turn those visitors into real leads.
- You need a way to get those bride fans off Facebook in order to book the wedding.
- The easiest way to do this is by making a free giveaway offer on a custom tab of your Facebook page.
- Let's say a bride enters her name and email to get a free copy of, "10 Songs You Should Never Play at a Wedding." She gets the free report and you get permission to follow up with her. Use a service like Pagemodo to add a stylish form to your page at no cost.
- Run a targeted Facebook ad campaign to increase visibility and recognition for your DJ business.

Facebook allows you to target engaged females right down to the zip code. Combine this with the fact that you can now display your ad right in the bride's news feed, and you can get front row exposure to a targeted audience for just pennies.

Each positive interaction with the bride is another "touch point" that gets you closer to booking the wedding. Facebook is a booking resource that shouldn't be ignored. **MB**



Stephanie Padovani is a blogger, writer, wedding entertainer and business coach. She and her husband Jeff are the dynamic husband-wife duo behind Book More Brides, the #1 online resource for transformational marketing strategies for the wedding industry. Visit BookMoreBrides.com to be entertained and empowered with low cost, effective marketing strategies and powerful "anti-price shopper" communication techniques that don't require sleazy sales tactics or fighting to get the price you deserve.

Music Lessons

WHAT YOU LISTEN TO CAN DETERMINE YOUR MOOD AND YOUR FATE

By Jeffrey Gitomer

Everyone has their own time machine. The only question is: how are you using it?

The time machine I'm referring to is music. The music you grew up with and the music you listen to every day. I refer to it as the "music transportation department" because the right song can transport you back to an exact place and time in an instant – and create a great feeling.

Hopefully a positive place.

Hopefully a peaceful place.

Hopefully an inspirational place.

And surprisingly a sales place.

In 1983, I went to an "oldies" concert in Philadelphia. A bunch of doo-wop groups reassembled to sing 25-year-old songs. The music I grew up with. The opening group was The Dubs who started the show singing "Could This Be Magic." Please watch it here <http://www.youtube.com/watch?v=qNFvZLnUr-M>.

As I listened and sang along, I started to cry. It was the beginning of my true understanding of music. I've been a devout listener of doo-wop since 1955 and considered myself somewhat of an expert. But the memories it brought back were amazing. Overwhelming.

The Dubs provided my first recognized musical time machine, and I have been in the time machine warp ever since.

Fast forward to 2008. I started my subscription to a club here in Charlotte, North Carolina, called Music with Friends. They put on four concerts a year in a small venue (750 people) with great acoustics (actually an old converted church). I've got perfect seats (although there is not a bad seat in the house). And every event is TOTAL time machine music. Gladys Knight, Tony Bennett, Smokey Robinson, Hall & Oates, and Diana Ross, to name a few.

Yes, I go to large arena music time machine events too. Carole King, Springsteen, and the incomparable Leonard Cohen.

And as a true music lover, I also see who and what is new. Justin Timberlake, Lady Gaga, Coldplay, Rhianna.

There's magic in live music.

IMPORTANT MUSIC LESSON: Repetition is the mother of mastery. If you hear a song once, and you like it, you tap your foot to the music. After you hear that song five times, you can sing along. After you hear that song ten times, you can sing it on your own.

And if you hear that same song 20 years later, it instantly transports you back to the exact time and place you first heard it.

If I play the right song for you, I can take you back to your first date, first kiss, summer romance, travel, school, riding in a car, first wedding dance, even your first divorce.

In the late '60s, one of the singer-songwriters I listened to most was Leonard Cohen. Compelling, clear, haunting music. In 1993, I was finishing the writing and editing of my *Sales Bible* in Hilton Head. Along with my editor, Rod Smith, and my cat Lito, I (we) listened to Leonard Cohen every day as the book was completed. Twenty years later I had a chance to see him live in Las Vegas. Sitting in the second row, the floodgates of memories and life opened. An amazing performance.

Last month we (my partner Jessica and I) flew to New Orleans to watch Leonard Cohen for the second time in two years. I could sing every song. It wasn't just a concert. It was an emotional remembrance. The '60s, *The Sales Bible*, the first concert, and this one. Very emotional. Very inspirational. Very impactful. Very life enhancing.

What's your music?

What were you dancing to?

What are you dancing to?

What's making your memories?

What's keeping your memories alive?

What makes you cry with joy?

What makes you sing along (even if you can't sing)?

What makes you stop and contemplate life?

SALES MUSIC: Music can also affect and impact your sales. Upbeat music makes the brain think and act upbeat. I prefer to call it "sales music" because it gets you in a positive mood and can provide that extra passionate push.

Don't you wish your prospect was thinking, "Bob is going to be here soon, I better play some rock music so I'm in a great mood when he arrives." **IDEA:** Why not send a few songs to your prospect and ask him or her to listen to them just prior to your arrival. Okay, that probably won't happen, but you get the idea.

MUSIC ACTION PLAN:

1. Document your music memory makers and get that music onto your music player or phone.

2. Identify the music that makes you wanna dance and puts you in a great mood. Download it all and put it in a separate "sales music" file on your iPod.

2.5. Listen with the intent to be in a great frame of mind. A sales frame of mind.

I don't know about you, but sales has always been music to my ears.

TELL ME: Got a favorite tune to set your sales mind on fire? Post it on my facebook page at www.facebook.com/jeffreygitomer. **MB**

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Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. His forthcoming book, *21.5 Unbreakable Laws of Selling*, will be available September 3rd, and will feature a national public seminar tour. Get the details at www.gitomer.com. It will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

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Time Flies

LEARN TO SOAR ON THE WINDS OF CHANGE

By Jason Weldon

Just yesterday, I swear it was January...and now here we are entering the 3rd quarter and before you know it, 2014 will be upon us. So I have to ask the question, what have you done so far this year? Seriously, what have you accomplished that you set out to do at the beginning of 2013? It's time to look at the past eight months and, if need be, take some time to change your course—or pat yourself on the back!

The most pressing question I would ask you is if you are happy. And I mean really happy, not the typical, "Yeah, things are basically good." I mean the kind of happy that makes you want to get up and attack life every day. The kind of happy that makes you want to pinch yourself to see if this life of yours is a dream.

If the 17-year-old version of you could walk in the room and see you right now, this very second, would he or she be like, "Yeah, this is exactly where I thought I would be!" Or would they slap you and say "What the hell are you doing!"



The kind of happy that makes you challenge yourself every single day so you can try and be even more happy (if there is such a thing)!

If the 17-year-old version of you could walk in the room and see you right now, this very second, would he or she be like, "Yeah, this is exactly where I thought I would be!" Or would

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



they slap you and say "What the hell are you doing!" It is a tough question to ask yourself, because we all know the 17-year-old version of ourselves, and I am willing to bet that most of us would NOT be making our younger self proud.

Well, there is no time better than NOW to fix that.

Are you still in that job that you said you wanted to quit so you could be a full-time DJ? Are you still scared about the "what ifs"? Are you still staying still? C'mon! Enough already! I have news for you: You will never see the safety net until you jump. The key is, you have to jump.

Of course, you need to be prepared before you jump. But don't mistake preparation for faith. They are two totally different things. Faith has nothing to do with anything other than you knowing it will work. Preparation is the foundation of knowing why you have the faith. You and I both know you are prepared.

Now, all you have to do is have some faith.

Are you still doing every single job that comes along? Are you still scared that no one can do it better than you? Are you tired yet? Stop it. Stop it right now.

You CAN find and train people to help you. You CAN grow your company, even if it is just to one other person. And you CAN take some days off. But you have to have faith. There are plenty of people who can help you through this process.

We could go on and on with the "Are you stills..." but the truth of the matter is, you need to do something about it. We only have so much time on this planet and we only have so many awesome days ahead of us. For crying out loud, just go do what you KNOW you want to do. Work hard at. Create systems that make it scalable. Keep it simple. Do a good job. Practice. Be fair. And most of all, have some faith in yourself. These are all things we learned in 4th grade, but somehow we forgot about them. I venture to say it was right about the time you got your first job where someone else paid you!

Well, only you can make that change. So I will tell you what. Here is my email—jason@scincorporated.com. Email me three things that you want to accomplish by the end of the year and three things you want to accomplish one year from now. In the subject line write "Three Things." (I bet I don't even get 25 emails...prove me wrong!) I will print them out and help push you to reach them. For all the really good ones, I will make sure to include you in the articles I write, so you can be an inspiration to others on their journeys.

Don't not succeed. Get up and take your life in your own hands and be the happiest you have ever been. Even if that "happy" is way out of your comfort zone. Just give it a shot! **MB**



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